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NINO MARTINI

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Now on Tour in Southwest and Pacific Coast—Returns to Hollywood May 17 to Make Two Feature Pictures

PAUL HINDEMITH
arrives in this country on April 2 for appearances as conductor and soloist. In one or both of these capacities he is to be featured at the Coolidge Festival in Washington; with the New York Philharmonic Orchestra the week of April 11; in Buffalo, N. Y., with the Buffalo Symphony Orchestra the week of April 18.

ALMA K. WRIGHT,
national president of Delta Omicron, in April goes on a tour to visit western chapters of the organization and to give several programs en route.

JOHN McCORMACK
sponsored a "find" for the first time in his long career on March 14 when he introduced Robert Irwin, young Irish baritone, to the American radio public. Irwin's debut was on the Magic Key of RCA program, NBC-blue network.

MARJORIE LAWRENCE,
soprano of the Metropolitan Opera, is now singing at the Paris Opera.

VICTOR PRAHL and BIANCA DEL VECCHIO,
baritone and pianist. Mr. Prahl recently appeared in recital at Smith College, with Miss del Vecchio as accompanist. The baritone is presenting an all-English program in Chicago on April 6, and returns to Smith College on May 9 to give a recital with string quartet accompaniment.

TOSCANINI IN PALESTINE.
The Italian maestro is shown leading a rehearsal of the new Philharmonic Orchestra in Tel-Aviv. The ensemble consists mostly of prominent musicians compelled to leave their various home countries in Europe because of racial discrimination. (Photo by Zadek, Black Star.)

RUSSEL WRAGG'S
song, Lullaby for a Sweet Pest, was sung by Rose Bampton of the Metropolitan Opera at her recent New York recital in Town Hall. Last year Miss Bampton included on her programs Mr. Wragg's Lullaby A La Mode. He is the composer of many songs, featured in concert and over the radio.

SAMUEL BARBER'S
new Symphony in One Movement is to be given by the New York Philharmonic Orchestra under Artur Rodzinski this month, on March 24 and 25 (Wednesday afternoon and Thursday evening). The composition was premiered by Molinari with the Augusteo Orchestra in Rome, December, 1936. The first American performance was in Cleveland on January 31, Rodzinski conducting.

CLAIRE SVECENSKI
American pianist and teacher, has been in Barcelona for the past year. On March 8 she broadcast a program of all-Catalan music, which was short-waved to America.

PAUL ALTHOUSE
will be soloist in the Verdi Requiem on April 22 in Detroit with the Detroit Civic Opera Society. April 26, he sings with the Ashland Symphony Orchestra in Ashland, O.

RUTH POSSELT,
American violinist, is in Europe for a six weeks' concert tour. Her teacher, Emanuel Ondricek, assists her at some of her appearances, and Gladys Ondricek is piano accompanist and soloist. On March 14, Miss Posselt was soloist with the Stockholm Philharmonic Orchestra, a concert broadcast throughout Europe. Her schedule includes other appearances with orchestra and duo concerts with Mr. Ondricek. Mr. Ondricek's plans take in an engagement as soloist with the Prague Philharmonic Orchestra. He also is to conduct this group in a concert featuring Miss Posselt as soloist.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Rembrandt Hero of New Opera World-Premiered in Berlin

Spoken Dialogue Intersperses Singing—Score by Paul von Klenau Is Melodious—German Political Chiefs at Charity Concert—Philharmonic Orchestra Returns from Northern Tour

By HEINRICH FRANKE

BERLIN.—The world premiere of Rembrandt van Rijn, opera by Paul von Klenau, at the State Opera, was a splendid achievement and real success. In four acts and fourteen scenes, Klenau depicts the Dutch painter's miserable fate and struggle to perfect his art. The composer has succeeded in eliminating the usual recitative by introducing each act with spoken dialogues explaining the action, and provided with a musical background. The curtain is then raised, and the usual opera scene follows.

The melodious score, rich in color, establishes telling atmosphere. The orchestra, under Heger did ample justice to the music.

Rudolf Bockelmann sang the role of Rembrandt splendidly and had in Ruth Berglund a touchingly sweet Hendrikje. Käthe Heidersbach (Cornelia) and Marcel Wittrisch (Cornelis Suythof) were romantic lovers, and Vasso Argyris, new Greek tenor at the State Opera, sang Kraetzer. The remainder of the cast, twenty-three in number, were well chosen. The staging and scenery by Josef Gielen, based on well-known Rembrandt paintings, were remarkable, especially Saski's vision and various choral episodes.

POPULAR WORKS RESTAGED

Recent hearings at the Deutsche Opernhaus were Madam Butterfly and Rigoletto. In the former, the entire opera was restaged by Benno v. Arent and Hans Batteux, who laid stress on the styles and interiors of 1902. Under the vital leadership of Carl Dammer, and a cast consisting of Lore Hoffmann (Butterfly), Maria Luise Schilp (Suzuki), Hans Wocke (Sharpless) and Hans Fidesser (Pinkerton), the work was eminently successful.

Rigoletto, stage-managed by Generalintendent Wilhelm Rode, had the advantage of new scenery and costumes by Haferung, which were largely responsible for the success of the undertaking. The cast was Irma Beilke (Gilda), Hans Reimer (Rigoletto) and Walter Ludwig (Duke). Carl Böhm conducted.

The much-dramatized Russian Empress came in for another staging when Kattnigg's operetta, Kaiserin Katherina, was produced for the first time at the Admiralspalast. Due to a poor cast and orchestra, judgment cannot be given as to the merits of the new opus.

HITLER, GOERING, AND FURTWÄNGLER

The orchestral event of the month, if not of the season, was the huge benefit concert, staged by the Berlin Philharmonic for the winter relief work. Naturally the house was sold out weeks in advance, as it was known that the Führer would lend his presence to the concert. Punctually at eight o'clock, Hitler, accompanied by Dr. Goebbels, entered the main box, where he was greeted by General and Madame Goering. Then Furtwängler appeared on the platform, and began a wonderful reading of Beethoven's seventh symphony. During the entr'acte, Hitler received the French and Polish Ambassadors, as well as Herr von Benda, who presented the Chief of State with 21,000 Marks, the receipts of the evening, which were sent to the winter relief work. Later in the month another similar concert was given for the same charity.

PHILHARMONIC ACTIVITIES

After a highly successful tour in Lithuania, Finland and Sweden, under the capable guidance of Jochum, the Berlin Philharmonic Orchestra returned home and gave a series of concerts with guest conductors and foreign artists. Georges Georgescu, from Bucharest, did especially well in Strauss' Heldenleben. Wilhelm Kempff, pianist, played Brahms' D minor concerto.

The seventh concert of the orchestra was conducted by Hans Pfitzner, with Maria Cebotari of the State Opera as vocal soloist.

Otto Winkler from the Stuttgart Opera led the Philharmonic Orchestra in a Sunday concert, at which time several first performances were heard: newly discovered symphonies by Mozart and Haydn, sixth symphony by E. Straesser, and concerto for piano and orchestra by Kusterer, with the composer at the piano.

HOCHSCHULE FÜR MUSIK PROGRAMS

The Landesorchester, under Dr. Peter Raabe (Strauss' successor as president of the Reichsmusikkammer) gave a concert in the Hochschule für Musik, Helmut Zernik, Berlin prize winner, being the soloist in the Beethoven violin concerto.

Among the numerous recitals held at the school was one celebrating Paul Graener's sixty-fifth birthday, the program being made up of his best known compositions.

OTHER RECITALS

A deluge of singers and instrumentalists won success in single and collective appearances. Among the female vocalists who scored were Maria Müller, with Michael Raucheisen at the piano, delighting with Brahms' Zigeuner-Lieder; Anni Frind (soprano), Gertrude Pitzinger (contralto), and Rudolf Watzke (bass-baritone) sponsored by the Czechoslovakian Ambassador, in a brilliant evening at the Singakademie; Louise Debonte, accompanied by Raucheisen, sang Italian, German, and French songs in

(*Continued on page 32*)

Dickstein Bill Revised

WASHINGTON, D. C.—The hearings on the Dickstein Bill to restrict entry of alien stage performers to this country came to an end on March 9. A final vote on reporting or tabling the proposal was set for the following week. A new draft of the bill was before the committee. Reciprocal features have been altered so that entry privileges would be granted to artists from countries which allowed similar privileges to American performers. This was a modification of the former provision, which called for exchange of equal numbers of artists. Another redrafting strives to leave no doubt that world-famous singers, actors and other performers may come here without difficulty; this is the section which deals with authorization to the Secretary of Labor to permit entry of alien artists where no artists "of similar qualifications" can be found in this country. B. S.

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By MARY TIBALDI CHIESA

MILAN.—At La Scala, February 24 dedicated itself to the memory of Respighi. The first work of the program was the late master's Maria Egiziaca, in a deeply moving intepretation, with Gino Marinuzzi's baton giving its skill and loving care. Marie Cargone was emotional in her performance of the title role, ably partnered by Carlo Tagliabue and Gino del Signora.

The first performance of Respighi's last operatic work, Lucrezia (in one act) then followed. The opus (a few details of which were completed by the late *maestro's* wife) deals with the historical Roman heroine, her violent life, and tragic death. Guastalla, the librettist, furnished suitable material for the composer's dramatic score and the sombre sonorities in which he has draped the tale. Maria Caniglia (soprano) sang beautifully the role of Lucrezia, as did Paolo Civil (tenor) that of her betrayed husband. Others were Ebbe Stignani, Ettore Parmeggiani, and Gaetano Viviani. The scenery and costumes were by Guido Salvini and Pietro Aschieri.

The evening closed with a ballet called The Birds, adapted to music from the orchestral suite which Respighi transcribed from old harpsichord compositions. This was a rare delight, and the fanciful picture and exquisite dancing made by Nives and Carletto Thieban, and members of La Scala ballet troupe, were memorable indeed.

GALA FOR TURKISH MINISTER

Puccini's Boheme was given as a gala event in honor of the Turkish Minister Rustu Aras and the Italian Minister Giano. The heroine was touchingly portrayed by Pia Tassinari, well supported by Giuseppe Lugo in the role of Rodolfo. Margherita Carosio (Musetta) and Piero Biasini (Marcelle) were also admired, while Gino Marinuzzi conducted admirably.

Ballo in Maschera by Verdi scored new success with Franca Somigli (Amelia), the favorite Beniamino Gigli (Riccardo), Armando Borgioli (Renato), Ebbe Stigani (Ulrica) and Tatiana Menotti (Oscar). Gino Marinuzzi batoned.

Hänsel and Gretel, with Coppelia (Delibes) graced an afternoon performance for children. The singers were Gianna Pederezini (Hansel), Margherita Carosio (Gretel), Elvira Casazza (Witch), Camilla Rota (Mother) and Piero Biasini (Father). Franco Ghione led the orchestra with persuasive warmth.

Andrea Chenier, also under Ghione, had the always admired services of Beniamino Gigli, Rosetta Pampanini and Mario Biasini. The performance as a whole failed to reach the usual La Scala standard, in spite of individual achievements.

CONCERTS IN MILAN

Wanda Landowska, superb harpsichordist, gave two programs, including the monumental Goldberg Variations by Bach.

Gieseking, Rubinstein, Carlo Tidusso and Hanryk Mierowsky were applauded for their pianistic feats. Zino Francescatti, violinist, was also enthusiastically received. Louis Bailly (viola) and Jenny Robinor (pianist) gave a fine recital and were warmly endorsed by a numerous audience.

Chamber music was provided by the Busch Quartet and the Castagnono-Pierangeli-Amfitheatrov Trio. The Pavia University Chamber Orchestra, under Guido Farina (and assisted by violinist Carenzio) played Corelli, Bach, and new opuses by Montani and Lars Eric Larsson.

SAXOPHONE QUARTET

The Paris Saxophone Quartet, that unique organization, played with excellent ensemble and tone quality. Their ingratiating performance won strong favor.

Salome Creates Furore In Cincinnati

Erica Darbo Sensational in Title Part—Successes Won by Edward Molitore, Theresa Gerson and Milan Petrovic in Other Roles—Goossens, Conductor, and Wymetal, Stage Director, Share in Ovations

By MARIE DICKORÉ

CINCINNATI, O.—Richard Strauss' opera Salomé, presented by the Cincinnati Symphony Orchestra under the direction of Eugene Goossens, goes down in the city's musical history as a great achievement, artistically, vocally and orchestrally. Erica Darbo, Edward Molitore, Theresa Gerson and Milan Petrovic sang the leading roles. News about the sensational artistry of Darbo and Molitore spread through the city after the Friday night performance and people scrambled for seats. The S. R. O. sign was hung out early on Saturday for that evening's performance.

The beauty of the stage setting, lighting and costuming under the direction of Wilhelm von Wymetal (of Metro-Goldwyn-Mayer Studios) put the audience in the mood for the music, but could not prepare it for the superb artistry of the singers and of the orchestra under Goossens.

ERICA DARBO IS VIVID PROTAGONIST

From the moment Mme. Darbo came onto the stage she held her audience spellbound until the lights went out for the finale and they sat hushed in darkness—there was no curtain business to detract. She danced, she sang, she played, she wrought havoc with their emotions. Her voice enticed them and she beguiled them. Even when supposedly inactive, she possessed the entire stage and dominated it. There was a moment of silence as the lights went out at the finale, then a pandemonium of applause burst forth spontaneously. The audience rose as one and accorded Darbo, Molitore, Gerson, Goossens and von Wymetal a tumultuous ovation of cheering, shouting, hand clapping and tramping of feet.

OTHER SINGERS APPLAUDED

Edward Molitore proved himself an artist of first rank, singing with fine musicianship, dramatic intensity and perfect diction, portraying the character of Herod in exceptional manner. He is fully endowed with those qualifications needed in opera, a voice of exceptional tonal timbre, an uncanny ability to act in character, and an intelligence that adds immeasurably to all he essays.

Theresa Gerson sang the limited role of Herodias in a manner that left the audience wishing the score provided her with more to sing. She is intensely dramatic, has clear diction and handled the difficulties of the characterization and music with assurance and vocal amplitude.

NEW BASS INTRODUCED

Milan Petrovic brought to the role of Jokanaan all his training and long years of experience on the European operatic stage. His voice, when he sang from the well, was projected by means of a cleverly arranged equipment such as Manager Theo. Gannon used in broadcasting. Clifford Menz sang the role of Narraboth in excellent voice.

The other singers acquitted themselves with much *eclát*, especially the group of Jews sung by Jerome Biederharn, Russell Coburn, Hubert Kockritz, Fenton Pugh and Melville Ray. Louis John Johnen and George Muhlhauser sang the Nazarenes, Richard Fluke and Louis Eaton were the soldiers; Louise Kleve, Francis Barnard and Dorothy Oehmke completed the cast. The orchestra was never heard playing so well and shared in the acclaim accorded Mr. Goossens and the principals.

NEW ADDRESS

The Offices of the Musical Courier Are Now Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Former Location.

St. Louis Players Offer Premiere Of New Poème by Maurice Thiriet

Serkin Soloist under Baton of Golschmann—Symphony Chorus Assists Orchestra in Mozart and Walton Works—Garbousova and Neveu in Recital Appearances

ST. LOUIS, MO.—Rudolf Serkin, the new Czecho-Slovakian keyboard artist, introduced himself to St. Louis audiences at the symphony concerts of February 26 and 27, through the medium of the Beethoven Emperor Concerto. With an approach to his subject that revealed a profound musical intellect, his performance was one of the most inspiring and authentic that has been heard in many seasons. Serkin excels in every phase of his art, possessing a magnificent tone quality, the utmost clarity of technic and phrase as well as sound logic in his interpretation. His success was immediate and unequivocal. Thoroughly in accord with the spirit of Serkin's performance was the superb orchestral accompaniment with which Vladimir Golschmann complemented his guest.

The high standard set by Serkin's appearance was maintained throughout the program, during which Mr. Golschmann gave a vivid performance of the suite from Stravinsky's Petrouchka; a world premiere of Maurice Thiriet's Poème for small orchestra; and Weber's Der Freischütz Overture. Thiriet's Poème, written especially for Mr. Golschmann, is one of those charming atmospheric gems indigenous to many of the best French composers. It is easily absorbed on first hearing not only for its pleasing melodic structure but also for the ingenuity displayed in its instrumentation.

CHORUS APPEARS WITH ORCHESTRA

The St. Louis Symphony Chorus appeared for the second time this season at the concert pair of March 5 and 6, presenting William Walton's Belshazzar's Feast and Mozart's Ave Verum Corpus. And we herewith vote a special decoration for Mr. Walton for the signal service he rendered in giving us one of the finest oratorios of modern times. One of the most pwerful and arresting musical works we have had the good fortune to hear, Belshazzar's Feast has stirring dramatic moments, thrilling climaxes and all the elements that make for important new music. True, the Walton work provides many harmonic and rhythmic difficulties, but so it is with all new music. The chorus under the tutelage of chorus master William B. Heyne rehearsed long and hard to weld the music into a smooth flowing unit, but nevertheless it was accomplished, and a stunning performance ensued. Mr. Golschmann's handling of his augmented forces was a noteworthy achievement. The Mozart motet, a direct opposite in mood to that of the Walton work, was interpreted with a gentleness and in a spiritual vein wholly in keeping with the subject.

The first part of the program was devoted to Wagnerian excerpts including the Parsifal prelude, the two Hans Sachs monologues from Die Meistersinger, and a selection from the same opera. Arthur Fear, English baritone, sang the monologues eloquently as well as the solo part of the Walton oratorio.

GARBOUSOVA'S RECITAL

The Principia Concert and Lecture Course presented Raya Garbousova, the young Russian cellist, in recital at Howard Hall on March 6. Confirming her success scored as soloist with the symphony orchestra last season, Miss Garbousova delighted her large audience with a classic and romantic program. Haydn's C major concerto showed her a master of the classic literature and the Tschaikowsky Rococo Variations and Sarasate's Zapateado provided for the display of her brilliant virtuosity, while her varied emotional make-up was revealed in short pieces by Weber, Chopin and Schubert. Nothing in the way of technical feats seem beyond her powers, her intonation is without flaw, and musicianship, rare sensibilities and personality are hers in abundance. Wolfgang Rebner at the piano, was a co-artist *par excellence.*

GINETTE NEVEU IN LOCAL BOW

The Civic Music League's fourth concert of the season on March 9 offered the debut of Ginette Neveu, young French violinist who was heard in the Strauss sonata, the Bach Chaconne and a group of short pieces. This young lady gave evident pleasure to many in the large audience, and while she is still in her teens she gives evidence of a fine talent. Wolfgang Rebner was again a valuable assistant at the piano. O. C.

Kansas City Symphonic Forces Conclude Season with Eclat

Fifty-six Concerts Given at Home and on Tour Under Karl Krueger—Schnabel and Spalding Assisting Artists—Appearances of Marian Anderson, Rachmaninoff and Others Well Received

KANSAS CITY, MO.—The Philharmonic Orchestra under Karl Krueger has completed the fourth successful season. Fifty-six concerts, including the programs on tour and the children's matinees, have been presented before 135,000 people.

The final request concerts March 4 and 5 presented hackneyed fare which proved thoroughly enjoyable through Mr. Kreuger's recreations: Tschaikowsky's symphony (No. 5) in E minor, Roumanian Rhapsody (No. 1) by Enesco, and prelude and Love Death (Tristan and Isolde) and Tannhäuser Overture by Wagner.

Artur Schnabel appeared as a guest-artist (for the second season) with the orchestra, February 25 and 26, receiving ovations from the large audiences on both occasions following his deeply spiritual recreations of the C minor concerto of Beethoven. The vitality of his performance and the freshness of his tone cast a spell on the listeners. The Magic Flute Overture of Mozart and Dvorak's New World Symphony completed the orchestral fare. Mr. Krueger invested the latter with subtlety and coloring.

SPALDING IS SOLOIST

Mr. Krueger's Brahmsian gifts brought luminous readings of the idyllic symphony (No. 2) in D major on February 11 and 12, when the orchestra appeared to particular advantage. Albert Spalding, guest-artist, contributed the familiar Mendelssohn concerto in E minor, winning the audiences completely by his polished performances. The Russian Easter Overture of Rimsky-Korsakoff which closed the programs was accounted for with stirring effect by Mr. Krueger and the orchestra. The Russlan and Ludmilla Overture by Glinka was the introductory opus.

Through Marian Anderson's magnificent vocal organ and high art, the Negro contralto's initial recital here, February 16, proved a first ranking event. Sibelius songs, Crucifixion (Payne) and Der Tod und das Mädchen (Schubert) were among the favorites. Kosti Vehanen's accompaniments were exemplary. There were six encores.

In fine fettle, Sergei Rachmaninoff projected a recital on February 15 at Kansas University, Lawrence, Kansas. Lavish with his musical gifts, the Gluck-Sgambati Melodie, Chopin's sonata (Op. 58), Liszt, Scarlatti and his own numbers met with fervent applause from an audience of several thousand.

Ted Shawn and His Male Dancers were enthusiastically received by a small audience at the Municipal Music Hall March 3. Barton Mumaw, one of the most gifted younger dancers, scored in artistic solos. Kinetic Molpai (Shawn's creation) scored heavily.

MUNICIPAL ORCHESTRA APPEARS

The Municipal Orchestra of forty musicians (Sol. Bobrov, conductor) has completed five free concerts in the Municipal Auditorium (sponsored by Michael and Isaac Katz) for a total of 30,000 people. This group has been reengaged for a series of two months' concerts at Swope Park this summer and beginning in October they are to present ten free concerts in the Municipal Auditorium, City Manager, Henry McElroy has announced.

On February 28 the Robert Quick quartet of the Philharmonic Orchestra completed successfully their three chamber music concerts. The program listed quartet in G major (Haydn), Dvorak's American quartet in F major and Schubert's Death and the Maiden. C. C. B.

(*Photo by Melbourne Spurr.*)
ANDRÉ MERTENS

Mertens to Represent Columbia Concerts Corporation in Europe

Columbia Concerts Corporation announces that it has completed arrangements with André Mertens, whose headquarters are in Vienna to act as its general European representative. The following managements are members of the Columbia Concerts Corporation: Metropolitan Musical Bureau, Evans & Salter, Concert Management Arthur Judson, Wolfsohn Musical Bureau and Haensel & Jones.

Mr. Mertens has been active for fifteen years in all the countries of Europe and Russia, arranging and managing international and operatic tours of European and American musical artists. His office has started and fostered the careers of many singers and conductors who are prominent today. Mr. Mertens, who travels extensively all over Europe, has also made several trips to America.

The Columbia Concerts Corporation has entered into the affiliation as a means of arranging European tours of their various artists, including many young Americans. More particularly, it is designed for the promotion of a more active international exchange of artists and organizations between Europe and North America. The organization's directors believe that a wider expansion of its activities can only be beneficial to the music field in general. At present the Columbia Concerts Corporation is conducting negotiations for foreign tours by several of its artists during the forthcoming summer.

Germantown Orchestra Makes Debut under Norden

GERMANTOWN, PA.—The new Germantown Orchestra (N. Lindsay Norden, conductor) gave its first concert on March 10 at the Germantown High School. The group, receiving its baptism on this occasion, proved a musicianly and well trained ensemble. Sacha Jacobinoff, violinist, was the soloist. Pre-intermission offerings were Schubert's Rosamunde Overture, In the Morning and Ase's Death by Grieg; Karganoff's Minuetto all' Antico; the Beethoven romance in G; La Folia, variations (Corelli, orchestrated by Max Reger), featuring Mr. Jacobinoff. The latter portion held Schubert's Unfinished Symphony; Mr. Norden's arrangements of two MacDowell pieces, To a Wild Rose and Starlight; Mr. Norden's own composition The White Swan; and Kretschmer's Coronation March. Deserved applause went to Mr. Jacobinoff, and similar acclaim to the conductor and orchestra. Mr. Norden's score, well constructed and conceived, was another successful feature. The Germantown Orchestra in this concert established itself as a worthwhile addition to non-professional groups of the section.

W. W.

Oratorio Society to Sing Bach Passion in Cathedral of St. John

The Oratorio Society of New York, conducted by Albert Stoessel, is to present the St. Matthew Passion of Bach on May 11 in the Gothic Nave of the Cathedral of St. John the Divine. This will be the first great public gathering of a secular character to be held there.

Levitzki Duo to Give Recital

Sandra and Mischa Levitzki appear at the Washington Irving High School, New York, tonight (March 20) in a duo-piano recital of music by Bach, Mozart, Debussy, Rachmaninoff, Infante and Mischa Levitzki.

Opera Dominates Coast City Scene

San Carlo Forces in Fortnight's San Francisco Visit—Recitals by Marian Anderson and Others Applauded

SAN FRANCISCO.—The San Carlo Opera all but completely dominated the musical picture in this community during the first two weeks of March. Twenty-two performances were given between February 26 and March 14, presenting established favorites of the operatic repertoire with the customary San Carlo finish and spirit.

Particularly impressive were the individual characterizations of Bianca Saroya in Aida, Jewels of the Madonna and Boheme; Coe Glade in Carmen;; Lucille Meusel in Rigoletto and Traviata; Hizi Koyke in Butterfly; and Leola Turner in Faust. Aroldo Lindi scored with his Canio in Pagliacci. Rolf Gerard and Dimitri Onofrei were the other leading tenors of the season. Mostyn Thomas, a favorite in San Francisco, won his accustomed success in leading baritone roles, sharing this portion of the spotlight with Mario Valle. Josephine Paterno, Charlotte Bruno, Grace Angelau, Harold Kravitt, Stefan Kozakevich, Philine Falco, Francesco Curci and Natale Cervi were other principals. Carlo Peroni. the unfailingly energetic San Carlo conductor, directed all twenty-two performances.

CONCERTS BY NOTABLES

Marian Anderson, whose introduction to San Francisco in recital was one of the major events of February, returned to a still greater triumph as soloist with Pierre Monteux and the San Francisco Symphony Orchestra, presenting the Mozart Allelujah, two Negro spirituals and the aria, O Don Fatale, from Verdi's Don Carlos, with such glory of tonal richness, perfection of style and dramatic insight as are hers alone. Handel, Albeniz and Tschaikowsky provided the orchestra side of the program.

Grace Moore, scheduled to open the series of municipal popular concerts by the San Francisco Symphony Orchestra, was taken ill at the last minute and was forced to cancel her engagement. Her place was efficiently. attractively and effectively taken by two youthful sopranos, Emily Hardy and Charlotte Boerner.

At the moment of writing the principal imminent events are concerts by the San Francisco String Quartet; Nimura, the Japanese dancer; Andres Segovia; the Wind Instrument Ensemble of San Francisco; Trudi Schoop and Her Comic Ballet; and the Roth Quartet with E. Robert Schmitz.

Stravinsky will conduct his Symphony of Psalms for the first time in the West at a forthcoming concert of the Municipal Chorus, at which the Rossini Stabat Mater will also be heard under the direction of Hans Leschke. A. F.

Boheme Sung in Newark

NEWARK, N. J.—A spirited performance of La Boheme attracted a large audience to the Shubert Theater on March 7. Under the baton of Giuseppe Bamboschek, the tuneful old score had an authoritative reading.

Virginia Pemberton sang the role of Mimi for the first time in her career of operatic singing. She proved to be a youthful and attractive heroine, lending appeal and sincerity to her characterization. Vocally, Miss Pemberton has improved in her singing since last heard. Her top voice has power and there is better resonance in her middle register. Her phrasing was good and she acted convincingly. She was cordially received at the curtain calls with the other members of the cast.

Sydney Rayner was ill, and Rodolfo was sung by Armand Tokatyan. In excellent voice, the tenor made a hit with the audience. Joseph Royer (Marcello), Leon Rothier (Colline) and Giuseppe Interrante (Schaunard), the gay Bohemians, were responsible for a rollicking first act. A sprightly Musetta was contributed by Elvira Helal.

J. V.

Monte Carlo Ballet Russe to Return for April Series in New York

Returning to New York from its fourth annual transcontinental tour, Col. W. de Basil's Ballet Russe de Monte Carlo will halt at the Metropolitan Opera House for a five-day engagement beginning April 9. After this the troupe sails for London to participate in the Coronation festivities. The New York season embraces seven performances, including matinees on Saturday and Sunday.

Paris Grand Opera Reopened After Period of Renovation

French President Attends—Mixed Bill Given as Inauguration Performance—Prokofieff Fêted—Stravinsky's Son in Piano Recital

PARIS.—A great many things happened here while I was away in Holland enjoying George Szell's conducting of the Hague Residence Orchestra, looking at pictures, and trying to keep out of the rain. A friend of mine, who likes to go to concerts almost as much as I do, kindly kept his eye on things for me, and the following report is the gist of his story.

The Grand Opera, closed for seven months while being restored and modernized, reopened its doors to the delight of all Parisians, for without it they would not consider their city complete any more than it would be minus the Arc de Triomphe, the Louvre, or Notre-Dame.

For this new "first night," Director Jacques Rouché invited an imposing list of guests headed by the President of the Republic and the diplomatic corps. After the Marseillaise, the program came on: first act of Lohengrin sung by Germaine Lubin, Renée Gilly, Georges Thill, and Martial Singher; the second act of Ariane by Massenet; and Suite de Danses, music by Chopin, with Lifar and Lorcia. Gaubert, Paray and Ruhlmann conducted. The new scenery and lighting effects evoked praise. Everything seemed to smile and scintillate under the touch of rejuvenating freshness—everything except the sad old Lohengrin swan, which, if experts are to be believed, was the same, sad old bird as heretofore.

Great Day for Russia

Serge Prokofieff was the attraction at a Lamoureux concert. There was an atmosphere of excitement about the crowded Salle Gaveau which is rather rare in these days of blasé audiences. Before the musical part of the *séance* began, a tiny gentleman with a formidable accent tried to interest the impatient customers in lengthy remarks on Russian music in general and Prokofieff in particular, but shouts of *"A la porte!* and *"Musique!,"* not to mention *"A bas les Soviets!,"* obliged the lecturer to cut short his remarks and disappear from the horizon—much to the relief of the congregation.

A first audition for Paris was Concertino Lyrique by Miaskowsky, admirably read by the orchestra and M. Bigot. The opus proved to be charmingly melodic and rhythmic in the Russian style, and elicited warm applause.

Another offering, also a first hearing for these parts, was Prokofieff's Lieutenant Kijé. Originally written for a film, the score is interesting and picturesque, with rhythmic grace, harmonic color, and catchy melodic episodes. The opus won a wild burst of acclaim, and the composer, who conducted, had to bow until the piano was rolled out in preparation for Serge's third concerto. He played the vitalizing pages with brilliance, abandon, and irresistible *brio*. Suite Scythe, sensitively interpreted by Bigot, closed the program.

Soulima to the Fore

Soulima Stravinsky (Igor's son) drew a numerous audience to his Salle Chopin piano recital. A standard program provided the young man ample opportunity to display his accomplishments. His tone is brilliant, and he can play as fast as many of his older confrères. He was successful and had to give encores.

It seems that I missed not a few other good concerts as well: The Netherlands Chamber Orchestra conducted by Van Loon, assisted by Jaap Stotijn, oboe, and Elisabeth Van Loon, soprano; the Pasdeloup Orchestra's concert of works by Lualdi, Rivier, Emer, Boher, Depay, de Falla, and Stravinsky; seances of first auditions by the Société Nationale and Le Triton; the Manhattan String Quartet (I heard everybody in Holland and Belgium raving about this organization) in wonderful presentations. Also Feuermann, cellist, with Conservatory Orchestra, Roger Desormières conducting, the Haydn concerto and the Bach suite in E flat being the soloist's vehicles.

When asked if he had attended Pierre Carter's violin recital, my friend said, "Can you imagine the Brahms concerto with piano accompaniment?". "No," I admitted. "Well, that is why I did not go," came the explanation.

And then we sat down and had a long talk on the art, science, knack, trick, genius, talent, or what you will of program-making, arriving at the unanimous conclusion that, whereas every program is necessarily formed of pieces, it does not necessarily follow that every collection of pieces which artists perform in public is a program.

IRVING SCHWERKÉ

ELEANOR BERGER,
American contralto, now in Europe fulfilling concert engagements.

Boston Sells Out Opera Series in Advance

Seats for Metropolitan Performances Eagerly Bought—Concert Week Includes Programs by State Orchestra, Flute Players Club, New England Conservatory, Forum Laboratory and Junior Concerts

BOSTON.—With the Boston Symphony Orchestra out of town and with a dearth of concerts and musical activities during a normally active week, perhaps the principal item of news is the interest in the forthcoming ten-day visit of the Metropolitan Opera Association. The weekly visits during the past three seasons have shown remarkable and ever-increasing public demand for first class opera. This season, however, seems likely to be bigger than ever. Almost a month before the first curtain was to rise, the opening of the public sale found five of the twelve bills completely sold out by mail orders. From present indications it is not outside the realms of possibility that the Metropolitan will play twelve successive performances here to sold-out houses.

Maier Soloist with State Orchestra

Guy Maier, who used to be a familiar figure hereabouts, put in an apeparance at the Copley Theater on March 7, playing a Mozart concerto in C major with the State (WPA) Symphony Orchestra under Alexander Thiede. Not content with presenting a sparkling version of the piano solo parts of the concerto, Mr. Maier delivered a couple of short speeches, one on Mozart and the other on the beneficent aspects of the Federal Music Project. Mr. Thiede and his musicians, who have been heard to better advantage on other occasions, made their way through Arthur Foote's Night Piece for flute and strings and the fourth symphony of Beethoven. Philip Kapplan was a musical soloist in the Foote composition.

The Boston Flute Players' Club gave one of their entertaining and enterprising programs the same day, the Chardon String Quartet being the principal performers. The program consisted of Ross Lee Finney's string quartet in F minor; Haase's concerto in B minor for flute, piano and strings; Poulenc's trio for oboe, bassoon and piano; and the string quartet, Voces Intimae, by Sibelius. Besides the Chardons, the performers were Georges Laurent, flute, Raymond Allard, bassoon, Fernand Gillet, oboe, and J. M. Sanroma, pianist.

New England Conservatory Series

Another series of chamber music concerts, for which Bostonians are indebted to the New England Conservatory of Music, opened a season once more in George W. Brown Hall on March 9. Once more Poulenc, whose name seems to demand the adjective, "jocund," appeared on the program with his sonata for horn, trumpet and trombone. The other numbers were the Beethoven septet for strings, clarinet, horn and bassoon; the Mozart quartet in D for flute and strings and the Saint-Saëns septet for trumpet, piano and strings. The performers were Howard Goding, piano; Einar Hansen and Clarence Knudsen, violins; George Humphrey, viola; Edwin Stuntzer, cello; Max Kunze, bass; George Laurent, flute; Walter Lilleback, trombone; Georges Mager, trumpet; Boaz Piller, bassoon; Victor Polatschek, clarinet; Willem Valkenier, horn. As in the case of the Flute Players' Club, M. Laurent had arranged the excellent program.

On March 11 the Composers' Forum Laboratory (WPA) continued its good work at Repertory Hall in presenting a program of music by Israel Freedman.

While one series was beginning its season, another was ending it: the group of three concerts presented under the direction of Russell Ames Cook for the benefit of young people. At the final Saturday Morning Junior Concert in Sanders Theater, Harvard University, on March 6, the program consisted of music by Humperdinck, Bach, Debussy, Holst, Ibert and Bizet—a list refreshingly free from the usual "concessions" to children's taste. The performers were the Symphonic Ensemble of Boston, made up of members of the Boston Symphony Orchestra.

M. S.

Bruno Walter Appears In Amsterdam

Leads Mahler and Schönberg Works

AMSTERDAM.—Bruno Walter came to conduct the Concertgebouw Orchestra in Mahler's third symphony and the first local hearing of Schönberg's Op. 37. Knowing what Mahler means to Dutch audiences (and the years of loving work given him by Mengelberg) many felt sceptical at Walter's undertaking. However, they were won by his reading, an exceptionally good one. Annie Woud sang the solo part, displaying her art and rich contralto to advantage.

The Concertgebouw Chamber Orchestra's opening program included the octet by Schubert, and septet by Beethoven. The players adapted themselves admirably to the demands of this lovely music, and won applause from a numerous audience.

The Kolisch Quartet, holding forth in the new Muziek-Lyceum, gave a list of modern works. In addition to Debussy's quartet, the players did the first Holland audition of a Schönberg quartet, and Fünf Sätze für Streichquartett by Anton von Webern. All the numbers were played in masterly style.

The Royal Oratorio Society, under the direction of Anthon van der Horst, organist, gave Bach's St. Matthew Passion recently. There was considerable controversy over the fact that several cuts were made in the score, but that in no way interfered with the excellent quality of the interpretation. Jo Vincent, soprano, Louis van Tulder, tenor, and Laurens Bogtman, bass, served as soloists.

MAX TAK.

White Plains First Baptist Choirs in Verdi Requiem

On March 7, the oratorio choir of fifty voices sang Verdi's Requiem at the First Baptist Church in White Plains. An interesting feature was the participation of the junior choir of thirty-five voices, which was recently awarded a silver cup by the New York Federation of Music Clubs in a junior choir contest in New York City. The outstanding work of this choir and its obvious progress since last year, particularly in such matters as flexibiilty, tone quality, assurance in attacks and releases and control of dynamics, reflect credit on Elizabeth B. Cross, organist and choir director.

The clear and brilliant voice of Margaret Ascolese, soprano; the warm contralto of Mary Hopple; and the resonant baritone of Frederic Baer were appreciated in the solo parts. Besides organ and drums for accompaniment, Elfrieda Bos Mestechkin played the violin parts. The pure tonal quality of the junior choir was particularly effective. The church, of which Rev. Dr. Charles O. Wright is pastor, was filled.

E. H.

Bandmasters Convene in Milwaukee

Attendance of 7,000 Marks Concluding Concert in Which Leading Batonists Appear—Grainger Is Guest Conductor of His Works—Officers Named

MILWAUKEE, WIS.—The convention of the American Bandmasters' association proved the most successful in the history of the group and stirred such local interest that the climax event of the program, a band concert in the city Auditorium, drew a record audience of 7,000 persons.

This was the eighth annual convention of the association, and was attended by 200 delegates representing every section of the country, and included several delegates from foreign lands.

The evening of the opening day was occupied by a concert and demonstration in direction and interpretation at Shorewood Auditorium; several noted band leaders gave short talks and directed the University of Wisconsin Band in illustrative numbers. The afternoon of the next day was occupied with a concert given by an all-Milwaukee High School Band of eighty-five boys and girls, picked and drilled for the ocasion by Joseph Skornicka, Milwaukee's municipal supervisor of band instruction.

Edwin Franko Goldman, Lieut. Charles Benter and Frank Simon were among the directors of this program. Mr. Goldman was highly enthusiastic over the splendid musicianship and abundance of young band musicians he encountered in Milwaukee. In the evening the widely known local German band group, known as Heine and his Grenadiers, entertained the bandmasters at the annual banquet.

Sunday morning at Hotel Maryland the bandmasters were guests of the Sunday Morning Club and several talks by various leaders were broadcast over radio station WISN. Herbert L. Clark, Long Beach, Cal., director, said that with the abundance of band and symphonic talent in Milwaukee provided by musical groups and intensive development of high school orchestra groups, there was a crying need and superb opportunity for establishment and success of a sterling home symphony orchestra of first rank in Milwaukee and symphonic bands as well.

Officers Elected

At the business session the following officers and directors were elected: Dr. A. Austin Harding, University of Illinois band director, president; Walter M. Smith, Boston, director the Shriners' Band, vice-president; and secretary-treasurer, Dr. Glenn Cliffe Bainum, head of the department of glee clubs and bands, Northwestern University, Evanston, Ill.

Directors: A. R. McAllister, Joliet, Ill.; Capt. Taylor Branson, director U. S. Marine Band; Lieut. Charles Benter, U. S. Navy Band director; Harold Bachman, director University of Chicago Band, and Joseph Bergain, Milwaukee, director North Division High School Band.

The association's directors approved a resolution supporting a bill now in congress to create the position of chief bandmaster on the army general staff. Florence Guggenheim and Bennett Chapple were voted honorary life memberships.

The main concert at the City Auditorium drew enthusiastic acclaim of the big audience. A wide variety of numbers varying from standard works to Percy Grainger's modernistic Lincolnshire Suite and Lads of Wamphrey, both performed for the first time and directed by the composer, composed the program. Capt. Charles O'Neill, Quebec, Canada, conducted his own Builders of Youth, a first performance, and Herbert L. Clarke directed his own Fraternity Overture. Other leaders who conducted were Harold Bachman, Chicago; Capt. J. Gagner, Montreal; Capt. Taylor Branson; Lieut. Charles Benter; Harry Fillmore, Cincinnati; A. R. McAllister, Joliet, Ill.; Glenn Cliff Baunum, Evanston, Ill.; Albert A. Harding, Champagne, Ill.; Karl L. King, Fort Dodge, Ia.; Edwin Franko Goldman, New York City; Frank Simon, Cincinnati, O.

J. E. McC.

Leonard Liebling in Baltimore

Leonard Liebling was a judge in the Maryland State Federation of Music Clubs music contests in Baltimore on March 13, and on March 16 served in the same city as the commentator for Paul Whiteman's concert in conjunction with the Baltimore Symphony Orchestra.

Three Guest Baton Virtuosi Direct at Hamburg Concerts

Hausegger and Pfitzner Bring Orchestras from Munich and Berlin—Chamber Music on the Elbe—Petrouchka Given Twice

HAMBURG.—We have had the pleasure of hearing three visiting orchestras and their eminent conductors. The first to score success was the Philharmonic Orchestra from Munich, with Siegmund von Hausegger, whose readings of Beethoven's seventh and Bruckner's D minor symphonies were greatly admired by an enthusiastic audience.

The fifth Philharmonic concert was in the capable hands of Fernando Previtali, young conductor from Rome, who won a brilliant ovation for his interpretation of Stravinsky's Feuervogel and Beethoven. Friedrich Wuehrer, soloist of the occasion, was also admired for his playing of Liszt's piano concerto in A major.

A concert of interest was given by the Berlin Philharmonic Orchestra under Hans Pfitzner, composer-conductor, and several of his songs and hymns (performed by Gerhard Huesch) had a favorable reception.

CHAMBER MUSIC

A sonata evening which drew a large audience was given by Karl Klingler, violinist (pupil of Joachim) and Hans Hermann, pianist. They revealed splendid art in ensemble playing.

The Rome Quartet pleased here with finely poised readings of Arie antiche e danza (Respighi) and quartets by Mozart and Schubert.

Several *séances* of ancient music played by instruments of the epoch have been given recently. One of especial interest was sponsored by Dr. Therstappen of the University of Hamburg, who played the *basso continuo* of a Bach sonata on the viola pomposa, a stringed instrument built by J. S. Bach for that purpose.

Eighteenth century music for strings and winds was given by the Scheck-Wenzinger Society. The charming program and atmosphere delighted the large audience in attendance.

At another evening of old and new music, Dr. Hans Hoffmann, conducting the Hamburg Chamber Orchestra, premiered sonata for oboe and harpsichord by Therstappen.

Other events worth mention were the recitals given by Rosl Schmid, pianist, and Charles Letestu, French organist.

STRAVINSKY BALLET

Two evenings of Stravinsky's Petrouchka at the State Opera (given before sold-out houses) had finish, style and persuasive charm. The principals of the ballet were Almut Winckelmann (Gipsy), Konrad Schwatzer (Petrouchka), Wilfried Maass (Charlatan), Violet Tester (Ballerina) and Paul Buck (Negro). Schmidt-Isserstedt was the skillful conductor and the scenery and choreography were by Helga Swedlund.

NEW PARTITA PREMIERED

Meanwhile at a recent Philharmonic concert, Eugen Jochum gave the first audition of a partita for orchestra by Reinhard Schwarz, only pupil of Kaminski. When the final bars of the composition ended, the auditors decided that Schwarz was worthy of his master.

The partita is scored with a delicate sense of instrumentation, and the themes are attractive. Jochum read the opus splendidly and shared in the applause for the young composer. Soloist of the evening was Eduard Erdmann, who impressed in Brahms' D minor concerto for piano and orchestra.

Jean Françaix, young French composer, played his concertino for two pianos at a recital in which he was assisted by a colleague from Cologne. The four parts of the work (*prelude, lent, menuet, rondo*) are utterly charming, skillfully constructed, and full of surprises. The audience was attentive and gave the young Frenchman rousing applause.

ITALIAN OPERA SERIES

A troupe from La Scala offered several performances of Rigoletto and The Barber of Seville in the dimunitive Schiller Opera, owned and managed by Stattler. The principal roles were sung by Liana Prani and Leo Piccioli. The fresh, young voices and the vitality of the company, coupled with Arturo Licon's conducting, were warmly appreciated.

Chaliapin, Kipnis, and Schlusnus gave recitals displaying their various talents. Large audiences extended ovations.

The University Chorus sang St. John's Passion, by Schütz. Written in the early church style, without accompaniment, the work is worthy of its title. The chorus performed it with fitting sobriety.

Friedrich Wuehrer, Viennese pianist, scored in his recital, with expertly musical readings and virtuoso technical equipment.

EDITH WEISS-MANN.

ETHEL LUENING

sang the Countess in Mozart's The Marriage of Figaro with the Cincinnati Symphony Orchestra (Eugene Goossens, conductor) in Cincinnati on February 19 and 20. Miss Luening appears in joint recital with Otto Luening at Town Hall, New York, March 22.

Baltimore Honors Gustav Strube at Seventieth Birthday Celebration

Former Conductor of Symphony Orchestra Leads His Fantasy with Organization—Civic Opera Gives Otello—Recitalists Include Myra Hess, Louis Persinger, Pasquale Tallarico, Pro Arte Quartet, Marcel Maas and Others

BALTIMORE, MD.—Gustav Strube, first conductor of the Baltimore Symphony Orchestra and member of the faculty of the Peabody Conservatory of Music, celebrated his seventieth birthday on March 3. The occasion was marked by a banquet at the Southern Hotel in Baltimore, those present being drawn from the city's cultural and civic leaders.

Otto Ortmann, director of the Peabody Conservatory, acted as toastmaster and introduced the various distinguished speakers. Frederick R. Huber, municipal director of music, was in charge of all arrangements and read greetings from a number of celebrities.

On the previous evening, "Papa" Strube was serenaded at his North Calvert Street home by singing societies and instrumental groups composed of his friends, musical associates and former students.

SCORE BY STRUBE PREMIERED

Strube Week was opened by the Baltimore Symphony Orchestra with its concert on February 28, when Strube's symphonic fantasy, Americana, was given its first public performance, the composer conducting. When Strube came to the platform, Dr. Ernest Schelling signalled to the men in the orchestra who rose to their feet, the brass choir cutting loose with a series of fanfares. After this, Dr. Schelling graciously presented Strube with his baton and left the stage. At the conclusion of Americana, the audience recalled the composer-conductor to the stage repeatedly.

The first half of the program included the Brahms double concerto in A minor for violin and cello, played beautifully by Sascha Jacobsen and Marie Rosanoff. The concert concluded with a rousing, well-played performance of Ravel's La Valse, followed by the same composer's Bolero. Incidentally, the string section of the orchestra has been considerably strengthened by the addition of a number of the city's finest women violinists.

CIVIC OPERA IN OTELLO

On February 17, the Baltimore Civic Opera Company, under the direction of Eugene Martinet, gave the first of two performances of Verdi's Otello. The opera was mounted on the stage of the Auditorium Theatre. The well-trained and large chorus figured prominently in the presentation and did much to enhance the value of the production. Leading roles were portrayed by Herbert Newcomb, Betty Hocker, Dorothy Maslin and William Leach. The production also featured a ballet corps under the direction of Michael Nicholoff.

MYRA HESS DELIGHTS

Myra Hess returned to Cadoa Hall on February 18 and again thrilled a large audience. The first part of her interesting piano program was devoted to delicately embroidered compositions of early English composers. After this came the Haydn F minor variations, the Beethoven E major sonata (op. 109), a Bach toccata and the Schumann Symphonic Etudes. Tumultuous, insistent applause at the conclusion of the program was rewarded with three encores, one of them the soloist's own arrangement of Bach's choral, Jesu, Joy of Man's Desiring.

PEABODY RECITALS

Louis Persinger, the Peabody's newest faculty member, was heard at the Peabody recital on February 12. He presented a program that opened with a Vivaldi sonata, continued through Bach, Mozart, Bruch and Faure and ended with Zimbalist's Hebrew Air and Dance. Gregory Ashman supplied excellent accompaniments in support of Mr. Persinger's pure, sweet tone, intelligently voiced. On February 19, a joint recital was given by George Wargo, violist, and Louis Robert, organist. Pasquale Tallarico, a member of the Peabody faculty, as are the Messrs. Wargo and Roberts, assisted the violist in the performance of Cesar Franck's Viola Sonata; Emerson Meyers accompanied Mr. Wargo's other program items. The audience was warm in its reaction to Mr. Wargo's sincere, musicianly playing and also to the interesting program presented by Mr. Robert who played entirely from memory.

The following week's recital was given by the Pro Arte String Quartet. In contrast to their programs on recent visits, the quartet eschewed the moderns and presented the Mozart B flat major quartet, the Brahms C minor quartet and the Debussy quartet, the latter being the best played of the three. Stephen Deak, cellist, presented the recital on March 5 which mas marked by the first performance in Baltimore of sonata (op. 6) by the young American composer, Samuel Barber. Mr. Deak is to be commended for presenting this original and definitely interesting work. The rest of Mr. Deak's well-played program included a concerto by Fiocco, Boellman's Variations Symphoniques, works by Cassado, Ibert and Popper. The program also held Pasquale Tallarico's The Timid Maiden, the composer having appeared as Mr. Deak's accompanist for the Barber work.

We seem to have been in for rather a run of cello recitals. On February 24, Mary Hill Doolittle, with Frank Bibb at the piano, presented a program at Cadoa Hall. The most ambitious work presented was the Brahms sonata in E minor, a difficult assignment which Miss Doolittle braved with considerable success. Her program opened with a sonata in G minor by Henry Eccles. The closing group contained a number of colorful and familiar items. On February 27, at the Peabody Conservatory of Music, a memorable recital was given by Gerard Hekking, soloist, instructor and composer. Pasquale Tallarico and Howard Thatcher served as accompanists for a fine program, beautifully played, that closed with three of the soloist's own compositions.

ENSEMBLE LISTS

Those who went to Cadoa Hall on February 23 to hear the Goodman Trio were well-rewarded. This fine trio, centering about Richard Goodman, young Baltimore pianist, presented to an unfortunately small audience trios by Beethoven, Schubert and Ravel.

Another unhackneyed, ambitious program was presented by the Baltimore String Symphony Orchestra under the direction of Hugo Weisgall. Casella's concerto startled a number of the audience at Cadoa Hall on February 18 but this same audience found much that pleased them elsewhere in the program that included items by Bach, Purcell, Bossi and Bartok. Added to the program as a tribute to the composer who was present was Gustav Strube's lovely Berceuse.

Marcel Maas, the Belgian pianist, returned to Cadoa Hall on March 10 and repeated the triumph he scored last year when he made his debut in an all-Bach program. This time the pianist, opened his program with five Scarlatti sonatas, after which came the Mozart sonata in C major. The program closed with Cesar Franck's mighty prelude, chorale and fugue which was beautifully played.

METROPOLITAN OPERA BILLS

Frederick R. Huber, local representative of the Metropolitan Opera Company, announces a change in one of the two operas to be presented here on March 29 and 31. The opening bill, Lohengrin, remains unchanged, but for the Wednesday night performance, Cavalleria and Pagliacci will be teamed. Rosa Ponselle is to be the Santuzza in Cavalleria, while our own Hilda Burke will be heard as Nedda in Pagliacci, the cast further including Lawrence Tibbett and Giovanni Martinelli. Sidney Rayner will also be heard in Cavalleria.

G. K.

Brussels Symphony Led by Kleiber

Gluck's Alceste in Concert Form—Kolisch Quartet and Noted Soloists Make Feted Appearances

BRUSSELS.—Erich Kleiber conducted a Philharmonic Orchestra concert. His interpretations (of symphony in B flat, Mozart; Par les près et les bois de Bohème, Smetana, and the first audition of Poot's Allegro Symphonique) aroused enthusiasm, and was recalled repeatedly. Simon Goldberg played the solo part of a Mozart violin concerto.

Desiré Defauw delighted his audience at a Beaux-Art subscription concert, with Brahms' third symphony and Debussy's Nuages and Fêtes. Alfred Cortot was soloist in Schumann's piano concerto and Franck's Symphonic Variations, both done with fine style. Defauw accompanied sensitively.

GLUCK'S ALCESTE RESTORED

Gluck's Alceste (in concert form) given at the Conservatoire Desiré Defauw conducting, proved a welcome restoral. It had been some years since the lovely music was heard in Brussels, and its recent interpretation gave particular satisfaction. Marcelle Bunlet (Alceste), José Lens (Admète) and a local chorus were the protagonists.

BEETHOVEN QUARTETS

The Kolisch Quartet, in a series of five concerts, programmed all the Beethoven quartets: Capacity audiences were on hand at each seance of these excellent players.

Szigeti, seconded by Nikita de Magaloff, gave an eclectic program (from Beethoven to Hindemith) under the auspices of the Maison d'Art. The violinist was acclaimed deservedly. Magaloff's pianism gave complete support to the soloist.

An interesting sonata evening was offered by Eric Schmidt, pianist, and Giovanni Bagarotti, violinist. They were received warmly.

At a most enjoyable joint vocal recital by Marie Roze and Vladimir Reznik, the former sang songs of the Elizabethan period, and Lieder by Schubert, Schobert and Raymond Roze; while Reznik contributed arias from Prince Igor and Boris Godounoff.

SIDNEY VANTYN.

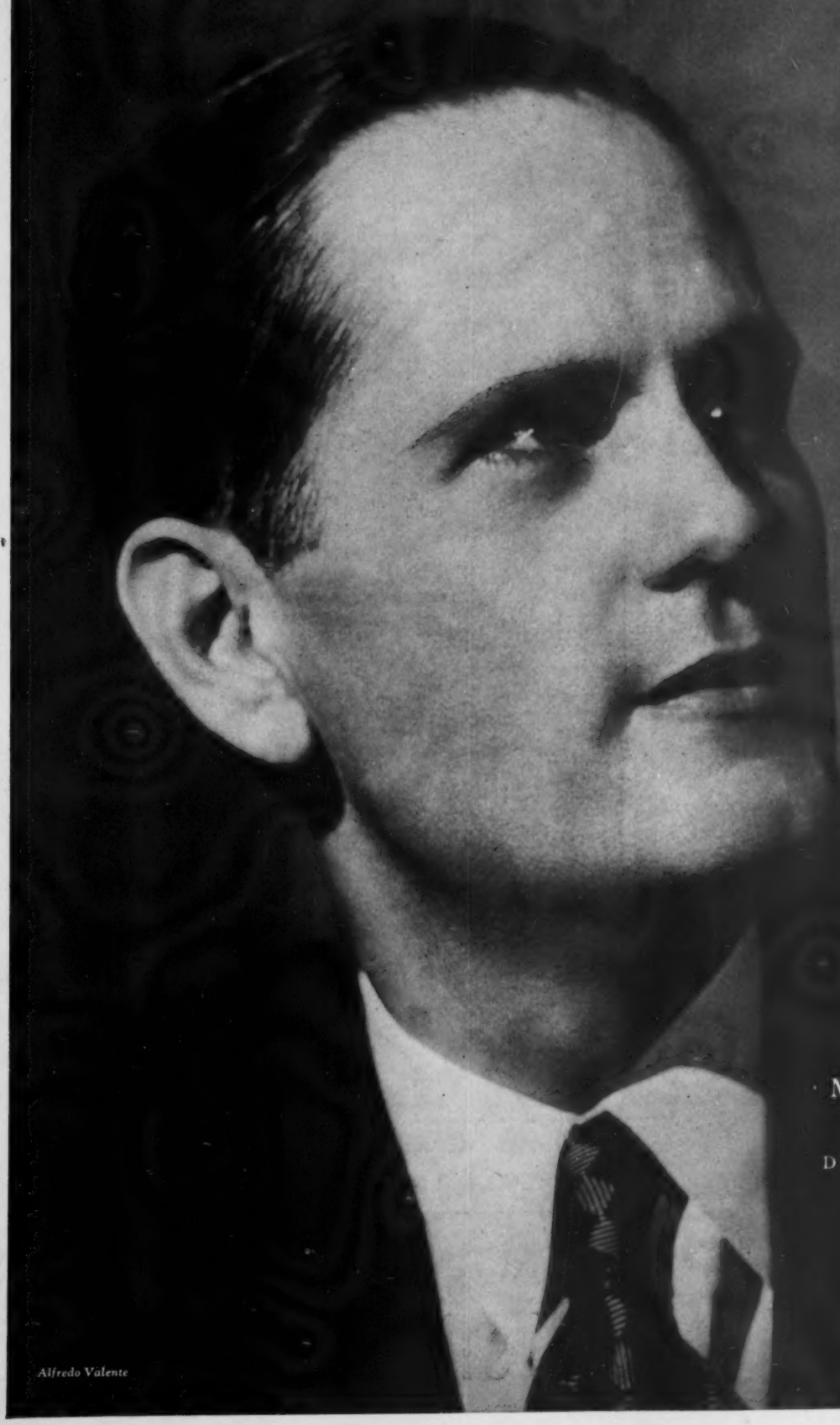
Callimahos Returns Here in April After European Tour

Lambros Demetrios Callimahos, Greek-American flutist, recently made three appearances in Athens, two as soloist with the Athens Symphony Orchestra, under Carl Schuricht, guest conductor, and the third a recital. After playing in Greece, Mr. Callimahos went to fulfill engagements in Italy. Later this month he plays in Warsaw, his third and fourth engagements there this season. Mr. Callimahos arrives in New York early in April. He has been invited to play the new Hindemith sonata on April 9 in the Coolidge Festival at the Library of Congress, Washington, D. C. The flutist's New York debut takes place on April 14 at Town Hall, under the management of the Metropolitan Musical Bureau.

BENTONELLI

Tenor

Metropolitan Opera Association



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CHICAGO OPERA

(*Herald-Examiner, November* 1, 1936)

BENTONELLI last season stepped definitely into the first artistic rank with his interpretation of the principal tenor part (*Fiamma*) and repeated and enlarged upon that success last night. In elegance, in finish of detail, in spirit and imagination, in stagecraft and in musicianship, this was as fine an achievement as opera may bring us.

WASHINGTON, D. C.

(*Evening Star, Nov.* 9, 1936)

With the first number on the program the audience heard one of the loveliest lyric tenors of the present time. The purity of his tone and the beauty of his production is without blemish and his voice flows out free and virile. There is brilliancy in every note, smoothness in execution and poise in his presentation. His singing was a joy to hear, so free it was from the usual anxiety about the high tones.

DULUTH, MINN.

(*News-Tribune, Nov.* 4, 1936)

BENTONELLI has a remarkably fine voice, a voice which comes easily and naturally and richly. In the German Lieder and in the art of the song, generally, he offers a great variety of artistic talent. In such matters as diction and phrasing, his singing is immaculate.

ROME, GA.

(*News-Tribune, Oct.* 14, 1936)

Sustaining fully his reputation as one of the world's great artists and, at the same time, proving himself to be one of the most generous performers ever to appear in Rome, JOSEPH BENTONELLI, Metropolitan Opera tenor, sang before a large audience of Rome music enthusiasts last night. Almost continuous ovation was given the star, and the singer graciously responded with repeated encores.

Mr. Bentonelli possesses a lyric tenor voice of great dramatic quality which was given full scope in his varied selections. His smooth, flowing tones are readily adaptable to both operatic arias and song. The singer's high notes hold brilliance as well as volume, and his tone control is remarkable.

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Bach Novelty in Quaker City

Transcription by Cailliet Premiered under Ormandy — Italo-American Orchestra Plays—Works by Samuel Barber Performed at Curtis—Nelson Eddy in Recital

PHILADELPHIA.—The program for the Philadelphia Orchestra concerts of March 5 and 6, Eugene Ormandy conducting, was decidedly varied. It opened with Lucien Cailliet's transcription of Bach's prelude in E major. This was the first performance of Mr. Cailliet's arrangement of this work, and held much interest in the unusual treatment accorded it. The themes were in many cases divided between different instruments, sometimes with more pleasing effect than others. Although it created a somewhat broken melodic line, on the whole it achieved an added brilliance and was well received. The symphony of the evening was the Sibelius symphony (No. 2) in D major. To this, Dr. Ormandy gave a meticulous reading and the orchestra a splendid performance. DeFalla's Nuits dans les Jardins d'Espagne was the occasion of the debut with this orchestra of Judith Sidorsky, pianist. The piano is treated as an ensemble instrument in this work. Miss Sidorsky played the parts with assurance, fine tone and ample technic. The closing number was Les Preludes of Liszt. This met with much applause from the audience.

ITALO-AMERICAN PHILHARMONIC ORCHESTRA

The special feature of the Italo-American Philharmonic Orchestra's concert on March 7, in the ball room of the Stephen Girard Hotel, was the singing of the Palestrina Choir, under the direction of its founder, Nicola A. Montani. The choir was heard in the first public performance of two sections of a Stabat Mater, composed by Mr. Montani. They were Pro Peccatis and finale, the chief motif of each being the ancient chorale, Stabat Mater, while in the closing section a well known melody from the Roman Gradual was also used with telling effect. Mr. Montani's choice of subjects as well as his natural musicianly ability in writing combined to produce a work which was exceedingly beautiful and reverent. In the first part the tenor solo was well sung by John Ambrogi and the five solo voices of the finale were finely performed by Mary C. Connolly, Elizabeth Costello, Mayme Dwyer, Katherine Michel, and Mrs. Rosabelle O'Brien. It was a particular pleasure to hear the composition conducted by the composer. The choir sang two Palestrina numbers later on the program—Sicut Cervus, and Dies Sanctificatus. An excellent tone quality is one of the outstanding features of this choir's work, and was especially in evidence in these numbers.

The orchestra, conducted by its founder, Guglielmo Sabatini, played the Beethoven Coriolanus Overture, and eighth symphony, also presenting Momento Mistico by G. C. Paribene for its first American performance. A final offering was the Intermezzo from Cavalleria Rusticana.

SAMUEL BARBER HONORED AT CURTIS INSTITUTE

Samuel Barber, composer, was highly honored, at the Curtis Institute of Music, on March 7, when a concert was given of his compositions, by Rose Bampton, Felix Salmond, Benjamin De Loache, Edith Evans Braun, Ralph Berkowitz and The Curtis String Quartet.

Mary Louise Curtis Bok, president of the institute, spoke briefly before the program, to the capacity audience, saying that she, and the director, Dr. Josef Hofmann, thought it fitting that this program and reception be arranged to honor one of the institute's graduates who had gained such high honors in the world of music. Mr. Barber was graduated from the institute in 1933, received the degree of Bachelor of Music from the institute in 1934, won the following prizes: Joseph H. Bearns prize for musical composition (Columbia University) in 1929; Joseph H. Bearns prize for larger compositions (Columbia University), 1933; Pulitzer Prize in Music, 1935; Prix de Rome (The Walter Damrosch Fellowship) for seasons 1935-36 and 1936-37; and the Pulitzer Prize in Music, 1936. His symphony, which was given its premiere in Rome by Molinari, is to be played in New York under Artur Rodzinski.

The program given at the Curtis opened with the Serenade (1929), finely played by the Curtis String Quartet, which consists of Jascha Brodsky and Charles Jaffe, violins; Max Aronoff, viola; and Orlando Cole, cello. Felix Salmond, head of the cello department of the Curtis Institute of Music, played sonata for cello and piano, op. 6 (1932), with Ralph Berkowitz at the piano. (With the exception of Mr. Salmond, each one appearing on the program was a graduate of the Curtis Institute.) The sonata held beautiful melodic lines, and was characterized by a sense of sincerity. Mr. Salmond and Mr. Berkowitz gave it a superb performance.

Rose Bampton did full justice to two charming songs, Dance and The Daisies, words by James Stephens, both written in 1927, with Edith Evans Braun playing the delightful accompaniments. Two movements from the quartet in B minor (1936) were excellently played by the Curtis String Quartet, and brought the realization of change and growth in Mr. Barber's composition. All of Mr. Barber's compositions have a definite musical appeal, and give one the unalterable decision that this young composer has something to say, and knows how to say it, without undue length, or unnecessary repetition. Benjamin deLoache gave pleasing interpretations of three songs, With Rue My Heart Is Laden (1928), words by A. E. Housman; Bessie Bobtail (1934), words by James Stephens, and Beggar's Song (1936), words by W. H. Davis, with Mrs. Braun again capably assisting at the piano. Dover Beach for voice and string quartet (1931) was excellently presented by Miss Bampton and the Curtis String Quartet. As a closing group, Miss Bampton sang three songs, to words by James Joyce —Rain Has Fallen (1935), Sleep Now (1935), and I Hear an Army (1936), with the composer at the piano. The ovation accorded Mr. Barber at the close was tremendous.

NELSON EDDY IN RECITAL

Nelson Eddy, of concert, opera, screen and radio, was the magnet which drew an overflowing house for his Philadelphia recital, on March 11, in the Academy of Music. Mr. Eddy, whom Philadelphia claims as her own, was the final attraction on the All Star Concert Series, presented here this season, under the local management of Emma Feldman.

Mr. Eddy's program was well chosen, holding Bois Epais by Jean-Baptiste Lully and the Gloire a Vanna from Monna Vanna by Fevrier in the opening group. Both were well sung. Four Russian songs in English were excellently done, including Tschaikowsky's None but the Lonely Heart, The Old Corporal by Dargomizhsky, Child's Evening Prayer by Moussorgsky, Varlaam's song, By the Walls of Kazan from Boris Godounoff, followed by the Song of the Flea, and Water Boy, the latter sung to those on the stage. A group of German songs included Frühlingsreigen by Fleischmann, a fine setting of Der Tod das ist die kühle Nacht by Theodore Paxson, Mr. Eddy's excellent accompanist, the humorous air O was ich mich betrübe (Wenzel's Song from the Bartered Bride by Smetana) and Grieg's Zur Johannisnacht, followed by one of the most exquisite songs of the evening, Du bist so Jung by Erich Wolff as an encore, and Der Rattenfanger by Hugo Wolf (sung to the admirers on the stage). The final three songs were Forsyth's The Bell Man, Bone Come A-Knittin' by Jacques Wolfe and John Alden Carpenter's Serenade. More encores were demanded, until Mr. Eddy finally sang the popular Sweet Mystery of Life.

Mr. Eddy's diction is outstanding, in whatever language he uses, his tone is good, and he is skillful in his uses of the voice. It was evident last night, that he was saving his voice in the upper register, but the familiar resonance was marked in the middle and lower registers. The audience was "with him" from first to last.

Mr. Paxson, in addition to providing superb accompaniments throughout the program, played the Bach toccata and fugue in D minor with clarity and skill, arousing the audience to such a pitch of enthusiasm that he was obliged to respond with an encore, which was the rhythmical Malaguena of Lecuona.

M. M. C.

JOSEF HOFMANN

was guest soloist of the General Motors Hour on March 14, with the symphony orchestra under the direction of Erno Rapee. Last season, the pianist was assisting artist with this program on March 15, 1936.

Young People's Philharmonic Prizes Awarded by Kirsten Flagstad

Kirsten Flagstad awarded the prizes to those children who have turned in the best notebooks at the sixth and last of the Young People's Concerts in Carnegie Hall, New York, on March 13.

From a "special class" of children six years old and under, two were singled out for award, announced by Ernest Schelling, conductor of these concerts. They are Phillippa Schuyler, age five, and Arthur Derckson, age six, of West Orange, N. J. Phillippa is the daughter of the well-known Negro teacher and writer, George Schuyler. Her mother has been her music instructor. Arthur is a pupil of the Music Education Studios.

In Class "A" (ages seven to nine) the following awards were made: Medal Winner: William Nicoll, nine, private tutor, ribbon winner in 1933 and 1934, medal in 1935 and 1936. Honorable Mention Ribbons: Anne D. Johnson, eight, P. S. 150 Queens, ribbon in 1936; Louis Peloubet, nine, Pingtry Private School, ribbon in 1935; Catherine Mary Nobbs, seven, Whytehill School; Carley Havemeyer, nine, Brearley School; Mary Lee Fahnestock, eight, Chapin School and Music Education Studios; Marinela Pignatelli, eight, Music Education Studios and Ecole Francais, ribbon in 1936.

Following are the awards for Class "B" (ages ten to twelve): Medal Winner: Toby Schwartz, twelve, High School of Music and Art, ribbon in 1935 and 1936, special prize (1936) awarded in name of Maurice Van Praag, personnel manager of Philharmonic-Symphony Orchestra, consisting of bound volume of year's programs with gold inscription on cover.

Honorable Mention Ribbons: Jack Artist, ten, Professional Children's School, ribbon in 1936; Shirley McKowne, eleven, Miss Hewitt's Classes; Wilma Singer, eleven, P. S. 32, Queens, ribbon in 1935; Daniel A. Demarest, twelve, Music Education Studios, ribbon in 1934; Mary Priscilla Belcher, eleven, Westfield School of Musical Art; Geraldine Fish, ten, Miss Hewitt's Classes; Jane Godnick, ten, Miss Schabbehar's School.

Following are the awards for Class "C" (ages thirteen to sixteen): Medal Winner: Betty B. Morris, fourteen, Manhassett Junior High, ribbon winner in 1935 and 1936.

Honorable Mention Ribbons: Donald Tench, fifteen, St. Thomas Choir School; Edw. de Villafranca, fifteen, St. Thomas Choir School, ribbon, 1935; Patricia Cavanaugh, fourteen, Westfield School of Musical Art; F. Hubert Mather, Jr., fourteen, St. Thomas Choir School, ribbon, 1936; Priscilla Havemeyer, thirteen, Chapin School; David MacLean, fourteen, St. Thomas Choir School; Margery Homan, thirteen, Miss Schabbehar's School, ribbon, 1936; John Morris, thirteen, St. Thomas Choir School; George Alfred Oberle, thirteen, St. Thomas Choir School, ribbon in 1935 and 1936.

Phillipowsky Soloist with Vancouver Forces

Ivan Phillipowsky, pianist, now on a concert tour of Canada, was soloist on March 7 with the Vancouver Symphony Orchestra under Allard de Ridder. Mr. Phillipowsky played the Brahms concerto in B flat major (No. 2). He was at once re-engaged for a recital in Vancouver on April 7. Among his other engagements is one in Duncan, B. C., on April 2.

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—Olin Downes, New York Times, Dec. 13, 1936

BUFFALO

"The phrases were patterned in beautifully even lines, the tones were sung with undulating quality, and the rhythm was marked with academic perfection."
—Isabelle Workman Evans, Buffalo Courier-Express, Oct. 28, 1936

DALLAS

"The concert was nothing short of a treat for musicians and laymen alike."
—John Rosenfeld, Dallas Morning News, Nov. 28, 1936

MINNEAPOLIS

"Tone . . . I don't know that I have ever heard such an infinite diversity of tone colors applied in such beautiful shifting patterns. Clarity. Novaes' style has a precision, a lithe assurance in every phrase that almost draw a picture for you. Touch—a miraculous touch that in turn woos and commands the keyboard."
—John K. Sherman, Minneapolis Star, Jan. 29, 1937

CHICAGO

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—Glenn Dillard Gunn, Chicago Herald-Examiner, Jan. 26, 1937

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BOSTON

"Her playing of the Mozart Concerto was more than merely delightful. It was thoughtful, profound, and moving. Mme. Novaes' excellent dynamic scale, her touch, her polished phrases and her refined, lyrical temperament were at every stage to be commended."
—Moses Smith, Boston Evening Transcript, Dec. 16, 1936

WASHINGTON

"The word 'great' should be used with much caution. Men of genius do not always merit it. But it may be applied without reservation to Guiomar Novaes."
—Nathan Weinberg, Washington Herald, Nov. 5, 1936

CINCINNATI

"No soloist, lady or gentleman, for many a long day has ever so immediately captured the respect of the musicians and admiration of the audience as Novaes."
—Nina Pugh Smith, Cincinnati Times-Star, Oct. 24, 1936

DETROIT

"Mme. Novaes played this technically difficult composition without the slightest obvious effort. The exact integration of her playing with that of the other instruments in the orchestra was at all times remarkable. Her sense of rhythm was so exact that she seemed almost to be leading the orchestra to new heights of expression."
—D. L. W., Detroit Free Press, Oct. 30, 1936

CHICAGO

"She played with a dexterity and tonal beauty quite unlike those of any pianist of the gentle sex, for has she not, besides reliable sturdy fingers and wrists, a tone which she can make singularly tender and singable, runs begun in a fortissimo melting into the finest pianissimos and a marked sense of rhythm unusual in women?"
—Herman Devries, Chicago American, Nov. 13, 1936

LOS ANGELES

"Undoubtedly she surpassed the great Carreño's performance, for Novaes added a glow of warmth to every phrase and intricate ornament that held her audience in such suspended ecstasy that the tremendous ovation was inevitable."
—Carl Bronson, Los Angeles Evening Herald and Examiner, Jan. 22, 1937

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NEW YORK CONCERTS

MARCH 8

Beethoven Association For its fifth concert of the winter, the Beethoven Association presented Mischa Levitzki, pianist; Manuel Quiroga, violinist; and the Perolé String Quartet (Joseph Coleman, first violin; Max Hollander, second violin; Lillian Fuchs, viola; and Ernst Silberstein, cello) at Town Hall before the usual sizable audience. Lawrence Tibbett was also scheduled to sing, but he sent a telegram announcing that an extra orchestral rehearsal in another city prevented his appearing. Mr. Levitzki therefore added to his assignment the Bach Chromatic Fantasy and Fugue, which he played with brilliant clarity and pianistic color, a technic of major proportions and a musicianly concept. He was heard with Mr. Quiroga in Joaquin Turina's sonata in D (No. 1), a modern work of picturesque Iberian idiom, which demonstrated the violinist's clear and incisive tone quality, and the excellent ensemble work of the two artists. The Perolé group opened the concert with Ravel's quartet, its impressionistic pattern being daintily and vivaciously traced. As a final number, the Brahms piano quartet in G minor (No. 1) enlisted the talents of Mr. Levitzki, Miss Fuchs, Mr. Coleman and Mr. Silberstein in a reading marked by notably warm and expressive quality, technical finish and a high degree of virtuosity. The audience accorded enthusiastic receptions to all the participants.

MARCH 9

Philadelphia Orchestra Eugene Ormandy offered an abundant and varied program for the Tuesday evening Carnegie Hall patrons of the Philadelphia Orchestra, with Sibelius' second symphony, Mahler's Lieder eines fahrenden Gesellen, Harl McDonald's Three Poems for orchestra (on traditional Aramaic and Hebraic themes), and Wagner's Wotan's Farewell and Magic Fire Music. Lawrence Tibbett was the soloist in the Mahler and Wagner numbers. The McDonald composition had its first New York performance on this occasion.

Sibelius' symphony is an oft-told story these days in Carnegie Hall and on the radio, but its message was interpreted with fresh vitality and effect in Ormandy's reading. The audience was quick to recognize the musical mastery of the Philadelphia conductor and tendered him a convincing celebration.

Beautiful too, was his handling of the imaginative and lovely pages of Mahler, in which Tibbett cooperated with affecting delivery of text and highly artistic moulding of tone. For the Wotan passages, the baritone found resonant and eloquent expression.

McDonald's score is melodious and well fashioned, but of more charm than profundity. Ormandy gave dramatic swing and opulent color to the ever glorious Wagner compositions. A clamorous audience gave truly flattering answer.

Hazel Griggs and Caroline Thomas An alert and appreciative audience gathered at The Barbizon, New York, to hear a program of sonatas (three, all modern) by Hazel Griggs, pianist, and Caroline Thomas, violinist. First came Dohnanyi's work in D, an original essay in free tonality, offering the violinist especial opportunity for dashing bowing and pizzicato effects. Fauré's sonata, graceful and melodious, has a scherzo which presents many rhythmic difficulties, boldly and successfully overcome by the partners. The final sonata was Grieg's in C minor, a work which contains much folk music and even folk dances of Norway. The balanced collaboration of the performers made this performance highly enjoyable.

Mary Louise Meeker The mezzo-contralto voice of Mary Louise Meeker was heard in recital at the Barbizon Plaza concert hall on Tuesday evening. All through a program which consisted of songs of Schubert, Brahms and Debussy, there was both emotional and intellectual conception of a large scope. Such points as excellent breath control and an evenly developed middle and lower register were somewhat counterbalanced because of poor placement, hindered resonance and flexibility, which did not permit the full presentation of a naturally good range. Robert Juebler assisted at the piano.

MARCH 10

Philharmonic Orchestra With its first midweek concert shifted ahead one day, the Philharmonic Orchestra, under Artur Rodzinski's vitalizing baton, presented a list colorfully compounded of the modern and the classic. The first performance by this ensemble of Miaskovsky's sixth symphony occupied the first half of the evening.

The work, given its New York premiere in the autumn of 1926, by the Philadelphia Orchestra under Rodzinski, is said to have drawn its program from events connected with the October Revolution of 1917 in Russia. Although certain pages are episodic and the score abounds in somewhat reminiscent thematic material, the total effect is one of rugged individuality and emotional power.

Few living composers can summon the breadth of the slow movement. The idiom is conservative, Romantic, strictly tonal, making use of folk elements, in form somewhat akin to Tschaikowsky and the German symphonic school, but with more modern details of instrumentation. Dr. Rodzinski is evidently *en rapport* with this score, for he read it with sustained tonal splendor and telling contrasts, a truly virtuosic realization of its sombre, feeling pages. A brief *ad lib* choral passage was excised from its finale.

Artur Schnabel was the soloist in Beethoven's concerto (No. 3) in C minor. It did not seem to be a good evening for this artist, who usually reveals lofty musicianship. His tone seemed hard in the opening pages and these were somewhat summarily dealt with. Later, in the moving *largo,* he played with greater pliancy and effectiveness. Throughout, however, there were evidences of his penetrative emotional power in interpretation. The orchestral accompaniment was distinguished.

Dr. Rodzinski had particular success with three modern pieces closing the program—Ravel's Alborada del Gracioso and Pavane pour une Infante defunte, and Arbos' brilliant orchestration of Albeniz's Triana. These were played with an acme of color and virtuosity. The audience feted both leader and soloist.

Myra Hess Myra Hess' piano recital at Town Hall represented the last of the 1936-37 series of concerts given for the benefit of the endowment fund of that building. The winter concerts netted a handsome sum for the worthy cause.

Miss Hess drew an audience too large for the regular seating capacity of the hall, so that extra chairs had to be placed on the stage.

The English pianist played only four works but they were of deep artistic import, consisting of Mozart's C major sonata, Beethoven's opus 109 sonata, Bach's D major toccata, and Schumann's Etudes Symphoniques.

With her customary serious musical approach, refined feeling and command of tone and technic, Miss Hess gave potent hearing to the great compositions, there being little to prefer in her performances with so much that spelled eminence. She was in her most responsive vein, from the lighter graces of Mozart to the thunderous finale of the Schumann Etudes.

The eminent pianist won quick and cumulative appreciation from her hearers, whose enthusiasm gained the gift of several encores.

PAUL A. PISK'S compositions were featured on March 10 in the Composers Forum-Laboratory at the WPA Theatre of Music, New York. Dr. Pisk's programmed works included a string quartet, six piano pieces and Divertimento for chamber orchestra.

Sybil Colby A promising young contralto, Sybil Colby, gave a recital in Steinway Hall on Wednesday night. A comprehensive program took in Handel and Bach numbers, Lieder of Schubert, Schumann and Strauss, arias by Tschaikowsky and Verdi, and songs in English of Burleigh, Pierce, Kramer, Carpenter and Bantock. The singer, who is a pupil of Jessie Ollivier, has a voice of pleasing quality and generally dependable intonation. The tones are not powerful, but freely emitted. Her diction was excellent, and her interpretations intelligent, with imagination and moods capably disclosed. Miss Colby's voice and talent are more suited to Lieder singing than operatic arias because of limited tonal volume. A good-sized audience gave the singer a warm reception. At the piano was Edwin McArthur, supplying superb accompaniments.

MARCH 11

Boston Symphony Orchestra Alban Berg's new violin concerto had its first New York hearing at the Thursday eveing concert of the Boston Symphony Orchestra (Serge Koussevitzky conducting) in Carnegie Hall.

The work dates from 1935, when Louis Krasner, Boston violinist, originally suggested to the composer that he write a concerto for the instrument. The idea did not at once appeal to Berg, but several months later a tragedy occurred which moved him so profoundly that he expressed his feelings in music and chose the form of the work with which New York became acquainted last week. The tragedy in question was the death of Manon Gropius, aged eighteen, daughter of the widow of Gustav Mahler. Berg had been deeply fond of the young girl, and he dedicated his concerto "To the Memory of an Angel." Only a short time after it was finished, the composer himself succumbed fatally to an attack of blood poisoning.

The foregoing facts are related simply as a reminder, for the story was told in the previous issue of the Musical Courier (March 13) by Moses Smith in his Boston review of the local premiere. He also gave a lengthy analysis of the Berg novelty.

With that estimate the present writer thoroughly agrees and will not repeat it now. Mr. Smith found pages of direct beauty and atmospheric appeal in the concerto, and also praised its firm moulding and skillful construction. The moments of "Schönbergian" (Berg was a Schönberg pupil) complexity and abstruseness do not disturb the generally vital effect of the concerto. It was played by Mr. Krasner with exceptional devotion and mastery, and Koussevitzky and his orchestra gave remarkably smooth and altogether telling support.

The same forces also did a notable performance of Beethoven's fourth symphony, set forth impeccably as to tonal beauty and mechanics, and creating a real furore of approbation.

Strauss' Zarathustra closed the program with a flood of gorgeous sound and interpretation of mighty dramatic import. Koussevitzky and his men were appropriately given ovations.

MARCH 12

Ginette Neveu A violinist of rarely sensitive art made her New York debut in Town Hall on Friday night. This was Ginette Neveu, young French artist, who played a program comprising the Strauss sonata in E flat (op. 18), the Bach chaconne and briefer passages by Handel-Flesch, Dvorak, Tartini-Kreisler, Scarlatti and Szymanowski. Arthur Balsam at the piano provided adept accompaniments. Miss Neveu's musical attainments are high. She has a fine-spun and delicate tone, thoughtful interpretative faculties and a flair for individuality. Her gifts are at their best in the exquisite and lyric style, where her mellifluous tone is ideally set off. Technically Miss Neveu has a smooth and unobtrusive equipment; she negotiated mechanical difficulties without apparent effort, presenting an impression of nicely achieved balance and judicious emphasis. The large audience applauded ardently.

Creighton Allen In the second of his three subscription piano recitals, at Steinway Hall, Creighton Allen played a program of Brahms, Debussy, Rachmaninoff and his own compositions, Ballade Capriccio, and fantasie. The Brahms numbers were all well thought out and carefully presented. The two intermezzi were serenely conceived and the two Rhapsodies done with uniformly brilliant color, but were carried to triumph by intelligent phrasing and singing tone. Mr. Allen is essentially a modern young man, whose spirit is best expressed in the dissonant harmonies and restless rhythms of today's music. It is in this idiom that he composes, and it is here that he brings forth his most fervent and valid communications. Debussy's Cathedrale Engloutie and Rachmaninoff's Humoresque were delivered with taste and discretion, and his audience mingled vocal approbation with applause, extra numbers being demanded.

MARCH 13

Young People's Philharmonic Concert A festive occasion was this last concert of the Young People's Philharmonic series, and that for many reasons. The program had been chosen by themselves; the orchestra was in top form; the Chalif dancers added colorful performance; the much worked-for medals and ribbons were awarded; and perhaps, above all other reasons, there was the radiant presence of the incomparable Kirsten Flagstad.

The main part of the program was devoted to the dance, ranging from the Pavane of Ravel, to the Hornpipe from Purcell's The Married Beau in modern sailor costume. The choreography of the dances were by Louis Chalif, and both audience and dancers enjoyed the lively movement of the Mozart German dances, the joyous, war-whooping antics of four Indian Boys in the Cheyenne war dance of Skilton, and the delicate movement of the Jacobi Butterfly Dance.

The yearly scrapbooks of outstanding merit had their reward in the medals for the three best, ribbons for those others deserving of honor, a reward consisting not so

(*Continued on page* 16)

Said of EUNICE NORTON:

"IN BACH SHE WAS MASTERFUL."

—*Pittsburgh Sun Telegraph*

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"An ovation of shouts and cheers . . . sensational."—Yeiser, Cincinnati Enquirer

"A sensational performance by the great Norwegian soprano. Held the audience spellbound."—Plogstedt, Cincinnati Post

"Two audiences stood and cheered (literally, not figuratively)."—Wilson, Columbus Dispatch

ERICA DARBO

EDITORIAL PAGE

CINCINNATI ENQUIRER
February 28, 1937

Triple-Threat Player

Our figurative hat is off to Erica Darbo, whose Salome at Music Hall Friday and Saturday evenings was a new high point in Cincinnati's experience of grand opera. It is perilous to apportion credit, particularly in such an opera as this tensely dramatic work of Strauss. For even more completely than Wagner himself does Strauss turn his score to account in creating the mood on the stage.

Yet after giving generous credit to splendid direction and skillful orchestra personnel and supporting cast, one can properly acclaim Mme. Darbo as a truly great star who will be long remembered in Cincinnati.

Her role is quite possibly the most difficult in all the opera currently attempted. The role demands almost continuous singing for two hours. As if this were not exhausting, the role is an extremely dramatic one requiring strenuous activity. And to make the part downright herculean, a dance is tossed into the midst of the work—enough in itself to constitute an evening's work.

All this Mme. Darbo did superbly and without apparent effort. Musically, dramatically—and, shall we say, gymnastically—she carried an unbelievably difficult role with spectacular brilliance. In the parlance of the gridiron, here is a triple-threat performer—singer, actress, and dancer.

CINCINNATI ENQUIRER
February 28, 1937

Opera Season Closes in Burst of Triumph

The Cincinnati Symphony Orchestra's second season of winter opera came to a close in a storm of applause last night at Music Hall as the lights blacked out on the closing scene of Richard Strauss's "Salome," fourth and last of this season's operas.

More than a dozen times the dancing prima donna, Erica Darbo, who captivated the audience with her magnificent performance in the exacting title role, had to take curtain calls to respond to applause which rose beyond mere handclapping to loud, insistent calls of praise and pleasure.

Eugene Goossens, conductor of the orchestra, and his men, and the able cast which supported Darbo and was itself deserving of the highest praise, also shared the laurels, taking many bows before the curtain and in the pit.

Swedish-Norwegian Dramatic Soprano

Breslau Opera—Royal Opera Stockholm—Dortmund Opera, etc.

As "Salome" with the Cincinnati Symphony Orchestra, February 26-27, 1937

"One of the greatest and most demonstrative ovations we ever witnessed in an American concert hall." (Cincinnati)
—Harold G. Davidson, Ohio State Journal.

"A sensational performance by the great Norwegian soprano. A voice of great beauty, tremendous range—an actress of superb dramatic ability. Erica Darbo held the audience spellbound by the facility of her interpretation."—*Lillian T. Plogstedt, Cincinnati Post.*

"Erica Darbo's American debut as Salome, judging by the ovation of shouts and cheers, one can describe with some justification, as sensational. Displays a voice that is clear, warm and true to pitch, with supreme musicianship."—*Frederick Yeiser, Cincinnati Enquirer.*

"A sensational princess. Two (Cincinnati) audiences stood and cheered (literally not figuratively). Vivid personality, the necessary illusion of erotic charm, striking histrionic gifts and a native vocal equipment and technical skill of a most superior order. I cannot remember having heard the taxing scene sung with such ravishing beauty of tone."—*Samuel T. Wilson, Columbus Dispatch.*

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New York Concerts

(*Continued from page* 14)

much in the actual token as the thrill of having it presented to them by Madame Flagstad. America's message was sung to her and the young winners by the Glee Club of St. Agatha's school.

For orchestral numbers, there was the overture to Fidelio and Debussy's L'Apres-midi d'un Faune, conducted by Ernest Schelling with his usual understanding and musicianship. The morning wound up, appropriately, with the Triumphal March from Aida, and mutual hopes for further meeting next season of conductor, orchestra, and youthful audience.

Boston Symphony Orchestra A Russian program was offered by the Boston Symphony Orchestra under Serge Koussevitzky in Carnegie Hall on Saturday afternoon. A quasi-novelty was Liadoff's symphonic picture, From the Apocalypse, which retold the revelations of St. John in simple and dramatic terms, if musically a little dated. Dr. Koussevitzky made much of the dramatic conclusion of this innocuous tone picture. His reading of the "Dawn Over Moscow" prelude from Moussorsky's Khovanstchina was superbly modelled, the *decrescendo* at the close exquisitely poetic in effect. Prokofieff's clangorous Scythian Suite is really super-ballet music, original in some of its instrumental details, such as the brazen brightness of its final sunrise, but the sumptuous tonal evocation only re-emphasized its somewhat dubious esthetic values. The second half of the concert brought a performance of Tschaikowsky's Pathetique Symphony, in which the utmost of emotional and dramatic power was drained from the celebrated paean to melancholy. The Boston Orchestra and its leader seemed to be at the apex of their form, and the afternoon was a distinguished revelation of virtuosic powers on the part of both. The audience correctly evaluated their exploits and there was particular enthusiasm, punctuated by what seemed like a few boos, after the Prokofieff number, while at the close there was a long ovation.

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Cosme McMoon On Saturday afternoon, Cosme McMoon, young American pianist, appeared in recital at Town Hall in a program which began with Bach's prelude and fugue in C sharp minor, and was followed by Beethoven's sonata (op. 70), Liszt's B minor sonata, and several shorter selections.

Mr. McMoon's technical abilities are considerable and he earnestly endeavors to bring forth the utmost meaning in all he plays. That there was careful preparation of all the numbers was self-evident, there being a scholarly interpretation of Bach, with clear outlining of the fugal lines, and delicacy of *pianissimo*. The Liszt selection was notable for the most brilliant coloring of the afternoon, and although the technical difficulties sometimes proved a little cumbersome, there was the best communication in this between himself and a highly appreciative audience.

Georges Enesco Georges Enesco, who earlier in the season was guest conductor of the New York Philharmonic Orchestra, turned the other cheek of his art on Saturday night at Town Hall when he appeared as violin recitalist. He was ably abetted at the piano by Sanford Schlussel. Mr. Enesco is a violinist of consummate attainments, the contributing factors being a tone at once broad and delicate, technical mastery and a rarely poetic gift of expression. His list held the Nardini concerto in E minor; adagio (Locatelli); Le Chevriet (Woollet); Kaddisch (Ravel); Minstrels (Debussy), La Folia (Corelli); and the Bach sonata in C major for violin alone. Lastly, Mr. Enesco displayed his skill as a composer in his sonata (No. 3) in A minor (op. 25) for piano and violin. This work is described: *dans le caractere populaire Roumain*, and has three movements, *moderato malinconico, andante sostenuto e misterioso* and *allegro con brio ma non troppo mosso*. It has the melodic fecundity, the racial flavoring that make so delightful Enesco's rhapsodies based on Roumanian folklore. Long applause was in order from an audience that filled the hall and overflowed upon the stage.

Jean Fardulli A recital by Jean Fardulli, Greek baritone, who has sung with the Paris Opera-Comique and the Chicago City Opera Company, was given in Steinway Hall on Saturday night. His voice in a substantial one, of much color and resonance, perhaps better adapted to the operatic stage than to the confines of an intimate hall. His program included a number of arias and lighter songs. The first group listed Giordani's Caro Mio Ben, the serenade from Mozart's Don Giovanni, Beethoven's In Questa Tomba Oscura, and an air from Paladilhe's opera Patrie. There were also numbers by Mascagni, Rossini, Ambroise Thomas, and other composers, including a group of his countrymen. Mr. Fardulli showed dramatic powers in the operatic excerpts, notable richness and breadth of tone, and also sang with considerable appeal in simpler folk-songs and romantic lyrics. The Beethoven air was done with dignity and style. Throughout, there was evidence that the singer is versatile and magnetic in his platform manner. The audience was markedly enthusiastic. D. Callinicos was at the piano for the recital.

MARCH 14

Philharmonic Orchestra Sunday afternoon the New York Philharmonic-Symphony Orchestra, under the direction of Artur Rodzinski, presented an all Russian program. Moussorgsky's fantasy A Night On Bald Mountain opened the performance. In the Tschaikowsky violin concerto, Mishel Piastro stepped from his accustomed concert-master chair to be protagonist of this work. The orchestral list was brought to a close with Miaskovsky's symphony No. 6 in E flat minor (op. 23), this latter having been offered on the last Wednesday and Friday concerts.

The Moussorgsky opus proved to be a most successful choice on the part of Mr. Rodzinski, and the delightful interpretation which he drew forth from his musicians brought him salvos of applause. Mr. Piastro has been heard before in the Tschaikowsky concerto and on this occasion he again triumphed in an expressive and smoothly flowing reading which was well supported by his fellow players in the orchestra. The members of the ensemble and audience joined in giving Mr. Piastro a rousing reception for his musicianship. The repetition of the Miaskovsky symphony was likewise thoroughly enjoyed by the listeners. In spite of unfavorable weather, there was a good attendance.

Karen Olson Making her New York debut in a song recital at Town Hall on Sunday afternoon, Karen Olson, American mezzo-soprano of Norwegian ancestry, showed evidence of excellent training at the hand of the late Mme. Sembrich. A former Juilliard School fellowship holder, the young artist revealed considerable progress in the development of exceptional vocal material and even more promise for the future. Hers is a voice of sympathetic quality and considerable breadth, the upper tones more effectively placed than the lowest ones, which at times lacked color and resonance. She began with Bach's air, My Heart Ever Faithful, its florid measures conscientiously sung, but in Dido's Lament from Purcell's opera she was better able to show her full quality of tone and understanding of the heroic line of the classic air. A novelty of interest was Se il ciel mi divide, a rather conventional dramatic aria by Piccinni, Gluck's operatic rival, which was done with professional flair suggesting that Miss Olson has operatic possibilities. Lieder by Wolf, Loewe and Brahms brought one of her best pieces of singing in the last composer's Immer leiser wird mein Schlummer. Songs in English by Delius, Bliss, Kramer, Crist and Bantock, and Norwegian and Swedish lyrics by Kjerulf, Grieg, Soderberg and Thrane were sung as effective concluding groups. There was an enthusiastic reception by an audience which called for encores. Celius Dougherty was the dependable accompanist.

J. J. VINCENT,
impresario and former managing director of the German Grand Opera Company, who for three years has been producing plays, now returns to the concert field. Mr. Vincent intends to promote young American talent and create his own artists. He goes to Europe at the end of this month to arrange for appearances of his American artists abroad. Associated with Mr. Vincent will be J. Hyde Eaton. A contract has already been signed with Miriam Marmein, dramatic dancer. (Mishkin photo.)

New Friends of Music The second last of the season's series of concerts by the New Friends of Music, Sunday afternoon in Town Hall, was devoted to Brahms. The piano trio in C minor was played by Leonard Shure, pianist; Sascha Jacobsen, violinist; and Marie Romaet-Rosanoff, cellist. The reading was one of considerable effect, if not—especially in the opening movement—of ideal smoothness. Mr. Shure's forceful and sincere pianistic style adapted itself well to the string players in the delightful *andante grazioso*, and there was a strong, buoyant conclusion which drew applause.

Dusolina Giannini's appearance as soloist in a group of five Lieder was of especial interest. With Arpad Sandor as a poetic and masterly piano assistant, the American soprano revealed the fine interpretative gifts which she has matured in her highly artistic treatment of the texts. There were many moments of seizing mood-projection, especially in the skill with which she employed subtle effects of mezza-voce. The highest artistry was attained in Wie bist du, meine Königin; but there were admirable details in her voicing of the other songs—Von ewiger Liebe; Juch he; Vorschneller Schwur, and Von waldebekränzter Hohe. She had a number of recalls at the close.

The Musical Art Quartet (Mr. Jacobsen, Paul Bernard, violins, Louis Kievman, viola, and Mme. Rosanoff, cello) were heard in the C minor quartet (op. 51, No. 1). This perhaps most inspired and best integrated of Brahms' writings in this field had an emotionally sensitive, if not ideally balanced, performance. The reception of all the artists was warm.

Flora Thomas A piano recital by the young American, Flora Thomas, was given at Steinway Hall. Included amongst its offerings were sonata in E flat major (op. 27) of Beethoven and a group of short selections by Debussy. Miss Thomas' musicianship is of large order, with a warm tone that sang from beginning to end. Her phrasing is meticulous, and her shading cheers the ear and warms the imagination. Her technical command is not on the same scale as her interpretative abilities, and therefore the slow, expressive movements of the Beethoven sonata and the other selections demanding thoughtful quality were performed the best. The artist displayed a clear-cut pattern sense, and built each number up to its finish with finesse.

In her last group, she was assisted by Raymond Burrows at a second piano. The pair showed a sympathetic affinity in tone and phrasing in such works as Grainger's Spoon River and MacDowell's Rigaudon. The audience was lavish with approval.

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Metropolitan Opera

MADAM BUTTERFLY, MARCH 8

Puccini returned to the Metropolitan Opera on this evening, when Madam Butterfly was the first of his works to be heard at the institution this season. Quite a numerous audience turned up for the "welcome home" and seemed to enjoy as much as ever the tragic story and melodious score.

The occasion furthermore brought the local debut of Franca Somigli, the name assumed by Marian Clark (of New York) for her operatic activities in Italy, where she sang also at La Scala.

Miss Clark was palpably nervous during the first act, and did not overly impress with her singing, but recovered balance in the second act and showed better vocal qualities. It would be unfair to make a final estimate of her abilities on the strength of this initial appearance, and such judgment is therefore withheld. Be it said at present merely that she is musical and has tones of power and expressiveness when they sound at their most effective values, free from the edge and excessive vibrato which marred Miss Clark's first act performance. As an actress she put feeling and force into her characterization.

Frederick Jagel gave his established and well liked version of Pinkerton, with intelligent moulding of vocal and dramatic highlights. Julius Huehn scored successfully as a presentable, suave, and tonally smooth Sharpless. Irra Petina was a convincing Suzuki. Norman Cordon shone with a finished and eloquently sung registry of the Bonze. Ettore Panizza conducted expertly and stirringly.

TRISTAN AND ISOLDE, MARCH 10 (MATINEE)

The season's final performance of Tristan and Isolde, as announced by the Metropolitan management, took place on Wednesday afternoon. A thronging audience listened to the version of a familiar and notable cast: Lauritz Melchior (Tristan), Kirsten Flagstad (Isolde), Emanuel List (King Marke), Karin Branzell (Brangäne), Julius Huehn (Kurvenal), and in other parts Arnold Gabor, Karl Laufkoetter, James Wolfe and Hans Clemens. Artur Bodanzky held sway over the orchestra.

COQ D'OR AND SERENADE, MARCH 10

A large house witnessed the repetition of Coq d'Or, with Serenade (ballet) as part of the double bill. Lily Pons was the Queen of Shemakha, Ezio Pinza singing opposite in his quaintly original make-up as King Dodon, both sharing honors. The usual sprightly performance brought demonstrations of the liking of the American public for the singular opera of Rimsky-Korsakoff. Amelfa was pictured by Doris Doe, and Thelma Votipka sang the invisible Golden Cockerel. Norman Cordon, Giordano Paltrinieri, Wilfred Engelman and Nicholas Massue completed the ensemble, all under the conductorship of Gennaro Papi.

Preceding the opera, Serenade, classic ballet with music for strings by Tschaikowsky, was given.

MANON, MARCH 11

Bidu Sayao, Brazilian soprano, scored again in the second presentation of Manon on Thursday evening. With Rene Maison as the younger Des Grieux the cast included the same members as the original with the exception of John Brownlee in the role of Lescaut, formerly sung by Richard Bonelli.

Miss Sayao makes a charming stage appearance, and her voice is particularly suited to the Massenet opus. She did some lovely singing, and interpreted the part with a delightful naivete at the opening and the dramatic intensity necessary at the tragic ending. Mr. Maison sang with fervor and beautiful tone. Other important roles were well sung by Chase Baromeo as the elder Des Grieux; George Cehanovsky, De Brittigny. Mr. Brownlee gave an excellent account of himself as the cousin of the heroine. Commendation goes to the following trio of young ladies, who sang especially well together: Natalie Bodanya, Charlotte Symons, and Irra Petina, as Poussette, Javotte and Rosette, respectively. The cast was completed by Angela Bada, Louis D'Angelo, Max Altglass, Arnold Gabor and Gina Gola (Servant). Maurice de Abravanel conducted.

DIE MEISTERSINGER, MARCH 12 (MATINEE)

As the fifth event in the matinee Wagner series, this hearing of the Wagner supercomedy had a true festive brilliance. A volume could be written about the radiance of Lotte Lehmann's Eva, exquisitely youthful in spirit. Her taxing lyric music was sung with much expressiveness, if the voice itself was not always in best estate. Karen Branzell's Magdalene was superb vocally, sufficiently peasant-like in bearing, and sung with warm human quality. Charles Kullmann, as Walther, presented a personable figure, alert and youthful; his light voice is severely weighted by the heroic measures of the part, but he gave intelligence, style and understanding to his singing, which was agreeable to the ear when not too strongly driven.

The center of the action, Hans Sachs, was impersonated by Friedrich Schorr in distinguished fashion. It was a fortunate afternoon for this artist, who seemed in complete command of his sizable voice, used with *legato* graces and telling tone production. The mellow philosophy of the part was not deeply penetrated, perhaps, but there was a most benign, fatherly conception of the role. Eduard Habich's Beckmesser is a capital character composition, morose, vengeful, ridiculous and pedantic, all these qualities being expressed in movement, the coloring of the voice, as well as a somewhat exaggerated makeup.

A new David was that of Karl Laufkoetter, who gave the apprentice a youthful, volatile spirit, notable grace of action, and fluent quality of voice. This was a humorous, apt and clever reading. Of the Meistersinger, Emanuel List's Pogner stood out for noble breadth of voice and mellowed conception. Others who played an important share in the afternoon were Julius Huehn (Kothner); Hans Clemens (Vogelgesang); Angelo Bada (Zorn); Max Altglass (Moser); Giordano Paltrinieri (Eisslinger); Louis D'Angelo (Nachtigall); Arnold Gabor (Ortel); James Wolfe (Foltz); John Gurney (Schwartz) and George Cehanovsky (Watchman). Artur Bodanzky conducted a finely proportioned and fluent orchestral performance, and the stage direction of Leopold Sachse was contrived excellently, though the nocturnal brawl of Act II missed fire as usual.

The singing of the chorus, trained by Konrad Neuger, was one of the high points of the presentation. The audience was large, and there were fervent recalls for the artists after each act.

LA BOHEME, MARCH 12

Puccini's tuneful opera, La Boheme, was offered to a capacity attendance at the Metropolitan for the first time this season with the new soprano Franca Somigli singing the role of Mimi; Giovanni Martinelli (Rodolfo); John Brownlee (Marcello); Stella Andreva (Musetta); Louis D'Angelo (Benoit); George Cehanovsky (Schaunard); Virgilio Lazzari (Colline); Max Altglass (Parpignol); and Carlo Coscia (A Sergeant).

Miss Somigli, thoroughly familiar with the mechanics of the part, was not a particularly agreeable Mimi, although she looked attractive. Her characterization was artificial and superficial, especially in the first act and her vocal enunciations were marred by an unpleasant tremolo. Occasionally she sang off pitch, though there was finesse of phrasing and style in her presentation. In Act III her scene of reconciliation with Rodolfo had effective poignancy.

Giovanni Martinelli did exquisite work throughout the performance. Consummate artistry was expressed in voice and acting and he was rewarded with clamorous applause upon every possible occasion. Stella Andreva's Musetta was too ribald in interpretation. Musetta was a French *grisette*, not an English bar-maid. Vocally, Miss Andreva sang effectively with scintillant and intelligently wrought phrasing. Her high tones had color but her lower and middle registers lacked warmth. Excellent was John Brownlee's delineation of Marcello. Dramatically playing the part with conviction, he also sang with fluency and skill. The remaining members of the cast were capable. Gennaro Papi conducted.

(*Continued on page 32*)

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OCTOBER

Mr. and Mrs. Melchior arrive in America for another heavily booked season of opera, concert and radio. As popular in song recitals as he is on the operatic stage, Mr. Melchior filled 42 concert engagements this season.

NOVEMBER

Prior to the opening of the Metropolitan Opera, Mr. Melchior sings five great performances at the San Francisco Opera, three at the Chicago Opera.

DECEMBER

At the gala opening night at the Metropolitan, Mr. Melchior sings "Siegmund" in "Die Walküre," the first of his thirty-four Metropolitan performances during the 1936-37 season.

Through the Year with MELC

APRIL

On tour with the Metropolitan Opera in Boston, Cleveland, Rochester, Baltimore, Hartford, Philadelphia

MAY

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Coronation season in London, with the Opera at Covent Garden all-important part of the festivities. Mr. Melchior sings in the Ring and in "Tristan and Isolde."

JUNE

Then over to Paris for four guest performances at the Grand Opera, during the World Exposition.

JANUARY

A month of triumphs in Wagnerian operas at the Metropolitan, with "Tristan and Isolde" the biggest drawing card on Broadway. Ten Tristan performances this season, making a total of 125 Tristans in Mr. Melchior's career.

FEBRUARY

A big radio month in a season of many broadcasting engagements, which included General Motors, Ford, Lucky Strike, RCA Magic Key, Sealtest, Firestone, 4 Metropolitan Opera broadcasts, 1 San Francisco Opera broadcast, 1 Chicago Opera broadcast.

MARCH

In the midst of many engagements comes the annual Danish party—a festive gathering of artists and friends, on Mr. Melchior's birthday.

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JULY

A great outdoor concert in the Danish-American national park, "Rebild", in Denmark on the Fourth of July, under the patronage of the Royal Family, brings an audience of over 50,000 to hear Mr. Melchior.

AUGUST

Vacation time at Mr. Melchior's 3000 acre hunting estate in Chossewitz, where he enjoys carefree days hunting boar and deer.

SEPTEMBER

Mr. Melchior's hunting estate is not only a great game preserve, but an animal sanctuary as well. Here is a young Rehbuck (a small European deer) paying Mr. Melchior a visit and receiving a reward.

MUSICAL COURIER

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NEW YORK MARCH 20, 1937 No. 2930

NEW ADDRESS

The Offices of the Musical Courier Are Now Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Former Location.

Now that the Metropolitan winter series is closing, lyric fans are looking forward to the Spring weeks. Opera in English then has its annual "open season."

—o—

To the delight of tonal artists, President Roosevelt has not recommended that newspapers appoint additional musical judges—in vulgar parlance, music critics.

—o—

We all know Joe Cook by reputation, who gives "an imitation of four Hawaiians." Lawrence Tibbett probably cannot do that, but he can sing four villains—a feat he performs currently in the Metropolitan Opera production of Tales of Hoffmann.

—o—

One of the radio comedians, Jack Benny, who plays a truly meanish violin, threatens each week to broadcast Schubert's The Bee. From the funny man's patter, it appears that he thinks the apian fiddle piece was written by the great Schubert. Just to put him to useful trouble, we advise Mr. Benny to look up the real creator of the piffling little composition.

—o—

Scalp the Scalpers!

The nefarious gentlemen who buttonhole patrons of the opera on the sidewalks and try to induce them to buy a ticket at advanced or lowered prices, as the case may be, are having a stern eye turned upon their activities. The management of the Metropolitan Opera, it is reported, has hired a special guard to drive away these figures and also has called upon the city authorities for aid in its campaign against the ticket "scalpers."

In the lobby also a sign has been posted warning patrons that "the management reserves the right to refuse admission on any tickets purchased on the solicitation of sidewalk ticket speculators."

It is not the first time that efforts have been made to do away with this nuisance, which increases in direct ratio with the demand for admission to certain performances. It is said that the present season having seen a growth in audiences, is particularly prolific in curbstone merchants who see opportunities for profit in this enterprise. Complaints have been received that the best-selling edition of Tristan and Isolde, with Flagstad and Melchior, has been bought out regularly on the day—a week before the performance—when tickets go on sale. Then the patrons are accosted by wily holders of pasteboards *en bloc*, who offer them for double their price. Clearly this exerts a deterring influence on many would-be opera-goers, who refuse to be thus swindled and prefer to remain away.

Exactly how to curb the menace effectively is a moot question. The box-office scrutinizes purchasers carefully, refusing to sell large numbers to anyone who cannot show that he is a bona fide purchaser. The most lasting change could be best brought about if patrons refused to buy except from the opera house itself or from licensed ticket agencies, whose percentage of profit is fixed. Cooperation of the public is essential if flagrant violations are to cease.

—o—

Jazz and the Inferiority Complex

In his provocative book on the misdeeds of modern composers, Music Ho!, Constant Lambert, British musician and writer, has some caustic things to say about jazz as esteemed by the arty schools. He finds a lack of real gaiety in the blues and torch songs of the present day, which is in strong contrast to the sense of well-being expressed in popular music of the pre-war era. In particular, there is too much complaining about the singer's unfortunate state of the heart and too much longing for impossible paradises, which provide a form of escape from reality.

"The words of jazz songs," says Mr. Lambert, "mark the first popularization of that well-known modern vice—the Inferiority Complex. Until recently a certain exuberant self-confidence has usually formed the spiritual background of a popular tune. 'What fine fellows we all are' is the predominant sentiment of Liberty Bell, On to Victory and the other magnificently extravert marches of John Philip Sousa. A general air of physical attractiveness, bounce and financial independence is naturally assumed by the writers of pre-war song hits. The singer's hat is at a jaunty angle, his gloves are in his hand, he suffers from no inhibitions or self-consciousness as he walks down the pier, receiving the glad eye from presumably attractive girls with whom he ultimately and triumphantly 'clicks.' Even if he 'can't afford a carriage', he can at least stump up enough for a tandem bicycle, which is considerably more than the hero of 'I Can't Give You Anything But Love, Baby,' can claim to be able to do.

"In modern songs it is taken for granted that one is poor, unsuccessful, and . . . unable to hold the affections of such partner as one may have had the luck to pick up. . . . For the most part . . . the heroes and heroines of modern songs meet with the rebuffs they deserve and take refuge in the unmute reproach of 'Ain't Misbehavin'.' and 'Mean to Me' or the facile melancholy of 'Dancing with Tears in My Eyes . . . '

" . . . The series of crazy words, crazy tune numbers, with their assumed galvanic energy, has an equally neurasthenic basis. The so-called 'hot' songs are as depressing as the so-called 'sweet'; they spring from no genuine gaiety such as inspires the marches of Sousa . . . and the valses of Waldteufel—they are a desperate attempt to hide an underlying boredom and malaise. The difference between the galops of Offenbach and the 'black-bottoms' . . . is the difference between a champagne party at eleven in the morning and a gin-jag in the small hours.

"The most irritating quality about the Vo-dodeo-vo-poop-poop-a-doop school of jazz song is its hysterical emphasis on the fact that the singer is a jazz baby going crazy about jazz rhythms. If jazz were really so gay, one feels that there would not be so much need to mention the fact in every bar of the piece. Folk songs do not inform us that it's great to be singing in six-eight time, or that you won't get your dairymaid until you have mastered the Dorian mode. . . . It is almost impossible to find a quick fox-trot . . . that does not inform us that it is in a particular variant of common time, and that it is very gay in consequence . . .

"In point of fact, jazz has long ago lost the simple gaiety and sadness of the charming savages to whom it owes its birth, and now is for the most part a reflection of the jagged nerves, repressions, inferiority complexes and general dreariness of the modern scene. . . . "

A drastic indictment, but well worth pondering.

Are Music Critics Necessary?

The daring question, Does Music Need the Music Critic? has recently been aired in Australia via a broadcast debate between the managing editor of an Adelaide newspaper and a member of the local conservatory's instrumental staff. To the surprise of everybody, says Thorold Waters in the Australian Musical News, the newspaperman upheld the need for critics, while the musician (perhaps with tongue in cheek) as firmly denied that important function. Incidentally, some side-lights on the lot of the musical scribes in the Commonwealth is given in the following paragraphs:

"In the whole of Australia there is no music-critic who draws a whole-time salary as such from any newspaper, and only one man whose various sources of activity in musical journalism yield a livelihood without the need for either other forms of writing or other forms of professional musicianship . . .

"Music critics are employed by newspapers because there is a by no means negligible section of the public—many thousands bigger than the actual circle of concert-goers—which likes to read criticism of music, while it is by no means averse from seeing presumptuous musical persons taken to task for inefficiency or malinterpretation. As their defender in Adelaide put it, they do not necessarily go out to destroy (although there have been and are such cases in Australian cities) but 'the professional musician must deliver the goods. It would be just as improper for a newspaper to crack up a tenth-rate musical performance as a tenth-rate novel.' His attitude was that musicians need the spur of criticism.

"It is all claptrap to allude to the music critic as 'witness, prosecutor, and judge.' He is at the worst a policeman anxious that the laws of art be properly observed. The worst sinners against those laws are often musicians of high degree who should have speedometers affixed to their hands and musical sanity knocked into their heads. Music needs them far less than it needs the music critic. It would, in fact, be far the better for a little less of such music spoiling and a little more of good, firm criticism. At the same time, it might be a trifle too harsh were one to adopt for guidance the epigram of one Fontenelle, who on being asked by a friend how best to appraise new poetry, advised, 'Say that it is bad; you will be right ninety-nine times out of a hundred'."

Apparently the Adelaide debate left the matter about where it was before. But there is sound wisdom in the counsel of Mr. Waters when he adjudges that "criticism is no use unless it reaches out to both those few whose work is being considered and the many who can be attracted to music and the other arts. One cannot make use of a whirlpool by being merely in the middle of it."

—o—

Revenge on Rossini

Perhaps as a penalty for having inflicted miles of roulades on singers in a large number of successful operas—in their day—and one abiding masterpiece, Rossini has recently himself been turned into a lyric hero. It is not certain what the eminent composer and gourmet (who is alleged to have eaten hmself to death) would think of his reincarnated self, as portrayed in the comic work, Rossini in Naples. The score of the opera was arranged by Bernhard Paumgartner, director of the Salzburg Mozarteum, from little-known melodies of the Swan of Pesaro, and the piece has been going the rounds of European stages, the most recent hearing taking place in Vienna.

Erwin Stein, writing of this production in the Christian Science Monitor (Boston), says about the concoction:

"The libretto draws on Stendhal's Vie de Rossini and on other more or less authentic historical novels. It is cast in the mold of the old opera buffa and relies more on comic situations and ingenuity of plot than on the skillful construction of action. The characters of the piece are taken from life. Besides Rossini, there are his second wife; the singer, Angela Colbrand, and the famous theatrical manager, Domenico Barbaja, who controlled at the same time the Teatro San Carlo in Naples, the Hofoper in Vienna and the Opera in Rome. With his company of singers he gave guest performances sometimes here, sometimes there, and that without the aid of telephone, airplane, telegraph, motor car or rail.

"Alfred Jerger sang and played this masterful figure with a superb sense of comedy. The character of Rossini was taken by Richard Tauber who, as usual, sang wonderfully but turned the part into an operetta role. A brilliant ensemble with Ella Flesch as the singer Colbrand, Leo Krips as conductor and Lothar Wallerstein as producer ensured the première a big public success."

Whatever may be his future as a stage tenor, Rossini seems to be having a certain recrudescence of vogue as a composer. Successful restorations of Cenerentola and L'Italiana in Algeri have taken place in recent years in Europe, showing that he is by no means a "one-opera" creator. If served in too large doses, there can easily be a certain monotony about his scores, which show the traditions of his period and his own limitations in variety and depth, but in the comic field he is inimitable.

It seems that American impresarios might well give a hearing to the fable of Cinderella, if they are really in search of novelties—provided, of course, they can find a long range coloratura suitable for the rôle.

VARIATIONS

By Leonard Liebling

An interesting old publication has just fallen into my hands, a little bound volume of The Musical World (London weekly) from December 23, 1836, to March 10, 1837.

Musical London one hundred years ago! I expected to find much quaint reading in the book, but was surprised at its high degree of musical enlightenment.

Tonal life in the English capital then was not so radically different from today. Opera, recitals, symphony and chamber music concerts flourished; "star" performers were adored; publishers advertised their wares; critics differed in their opinions; cliques of music lovers shouted defiance at one another over the merits and demerits of favorite artists and composers.

Then, as now, reviewers made serious estimates which were certain to sound comical a century later. Practically all the 1836-37 critics were agreed on the greatness of Handel, Bach, Mozart and Mendelssohn, but Beethoven (dead just ten years) had not yet won complete regard. In the volume before me, I read that one essayist looked upon the Eroica Symphony as "tedious." On the other hand, many reviewers heap inordinate praise on the works of Onslow, Moscheles, Czerny, Adam, Balfe, Herz, Spohr, etc.

This passage may be somewhat of a revelation: "There is scarcely a town in the kingdom, of any consequence, but can boast of its Philharmonic, its glee club, or its choral society; the public performances of which we are always happy to record". (The Musical World was a weekly publication, in small format, 7½ by 4½ inches.)

Moscheles must have been the Harold Samuel of his day, according to the following: "By his masterly exhibition of the extraordinary conceptions of Sebastian Bach, Moscheles elicited such unequivocal testimonies of delight, as the quiet circle of the Ancient Concert subscribers rarely indulge in. The performer has the same innate perception of the new and singular forms of Bach's melodies as he has of those of Beethoven, and is equally happy in their expression."

Another illuminative verdict: "Beethoven, in his Missa in C, shines forth with a lustre almost too dazzling for ordinary eyesight. How lamentable it is that such music should be shut out of the Protestant Church, and that Patrick, Child, King, and Porter take the precedence of Purcell, Bach, Beethoven and Mendelssohn."

Dragonetti, a famous double-bass virtuoso, was the London rage. At one concert he had to repeat a Corelli sonata, "and the whole room was on the broad smile in witnessing the feats he performed with his cumbrous instrument."

In view of the recent hubbub over the Dickstein Bill, it is amusing to learn that in 1836-37, the Society of British Musicians "threatened to terminate its existence, because of the objection to its nationality." The Musical World comments: "The objection is unfair. All countries have national institutions of this kind, and the Royal Academy either of Music or Painting might be objected to on the same principle. But the projectors and supporters of the society's concerts should have evinced less acerbity with regard to the 'monopolizing' foreigners, and have displayed less exclusive spirit of partisanship both in and out of their concert-room; for, this spirit has naturally induced a suspicion in the public mind that much angry and disappointed egotism lurks below the surface of the business. Strange and inexplicable are the delusions of self-love. We have been for some time past serenaded either with loud denunciation or wailing 'Jeremiads' upon foreign monopolies, and upon our own native unrewarded merit."

* * *

None of Bach's vocal music had been heard in London until the season 1836-37. It was "received with very general appreciation."

Other items of the period: Meyerbeer's Huguenots was reported to have been withdrawn both in Berlin and Vienna at the instigation of the censorship. Kalkbrenner is alluded to by a Paris paper, "not very felicitously" as "the Voltaire of Music". Paris also reports Herz' La Violette Variations to have been performed simultaneously on ten pianos, and the same composer's William Tell Variations on twenty pianos operated "entirely by young ladies". The Musical World asks (in italics) "What next?"

The report that Beethoven was "unable to hear anything, not even music, although circulated throughout Europe, is by no means correct. When spoken to, it is true, he did not hear a word unless it was bawled into his ear. But it was very different with respect to music, as is clearly shown by the fact that at the last two performances of his symphonies and masses, he and Kapellmeister Umlauf conducted and Beethoven marked by his action how the pianos and crescendos were to be played."

Grisi, Pasta, Malibran, Rubini, Tamburini, Lablache, Schröder-Devrient, were appearing in opera. Pasta, however, emerging after a period of retirement, was found to have "deteriorated noticeably." The Musical World complains that Donizetti was performed fifty times during the winter, and Mozart's Don Giovanni only once. It is recorded by the observant operatic reviewer that in Puritani, Grisi seemed "a little more plump than when she visited us last year." Prices for the performances were "boxes 10s, 6d. and the Pit, 5s." Auber's La Muette de Portici is "reported" to have been given in New Orleans, "where, if we may judge from the journals, the soul of the musical circles of that city, is a young native of Bremen, of the name of Manouvrier, who is at the same time music-seller and composer." Paganini is "about to sail from Marseilles to North America." (He never did so.—L. L.)

"The celebrated pianist Chopin, whose compositions are so highly appreciated in France and Germany, will shortly pay a visit to our metropolis." (Chopin left his native Poland in 1829, intending to go to London, via Berlin, Dresden, Paris, etc. He made such a sensation in the last-named city that he abandoned the English trip, and did not play in London until 1848 and 1849—the year in which he died. Chopin's reception in the English capital was far from triumphal.—L. L.) In 1836-37, "a Monsieur Franchomme" played the cello at a Thalberg concert in London. Franchomme was a bosom friend of Chopin, and attended him in his last illness.

* * *

The first London performance of Bach's concerto for three pianos, had Moscheles, Thalberg and Benedict as players.

Both Moscheles and Thalberg followed the prevailing piano fashion of the day, and wrote and performed numerous sets of variations. Moscheles created a sensation with his improvisation at a concert, of variations on the opening theme of Mozart's G minor symphony and an operatic air by Mozart. Thalberg variationed on God Save the King and Rule Britannia.

"A gentleman in the pit the other night, was heard to ask a neighbor the name of the opera in course of performance. On being told it was 'Semiramide,' he said, 'Perhaps you would tell me the English of that?' "

"It is considered that there is more musical talent of great eminence, both vocal and instrumental, in London at the present moment, than there is in the whole of Europe besides; indeed, there is scarcely a musician of note left on the Continent." (Verdi, Wagner, Schumann, Berlioz, Chopin, Liszt, Donizetti, were just a few.—L. L.)

The popularity of Weber's Freischütz induced this pleasantry: " 'Remember,' said a musician to a footboy whom he was engaging, 'remember, there are two things I insist on; that you never whistle, and if you do, that you never whistle a tune from the Freischütz.' "

The "farewell concert" racket seems to have been known even in London a hundred years ago: "Mr. Ole Bull gave notice that he should depart forthwith to America; but here he is yet among us, kindly playing over and over again his 'Polacca guerriera'; and doubtless we shall have more 'last nights' from him; rivalling in this, if not other instances, his great prototype Paganini." (Bull did not get to America until 1843, and liked it so well here that he founded a Norwegian colony in Pennsylvania in 1852.—L. L.)

An advertisement in the Musical World of April 21, 1837, reads: "Mozart's Manuscripts—The original manuscripts of his Musical Compositions, the property of his Widow, are to be sold. For particulars apply to Mr. G. A. Lanten, at Frankfort on the Mayne."

* * *

George Peachey advertises a "Patent Piccolo Pianoforte, particularly, because of its limited size, being adapted for singing, owing to the instrument's sweet, melodious, and distinct quality of tone, the voice being unimpeded."

Wessel & Co., 6, Frith-street, Soho-square, London, announce that they have "acquired at considerable cost, the admired pianoforte works of Chopin, which cannot fail, from their originality, spirit, and elegance, to be classed in England, as they are in France and Germany, with the finest productions of Beethoven, Hummel, Moscheles, etc." However, those London publishers showed some nervousness in spite of their confident proclamation, and in order to stimulate sales, tacked subtitles to some of the master's works. Opus 1, a simple Rondo, they rechristen "Adieu à Varsovie." The opus 2, La ci darem Variations, are now "Hommage à Mozart." Opus 3, polonaise for piano and cello, is "La Gaité." Opus 5, Rondo à la Mazurka, becomes "Le Posiana." Opus 6, Four Mazurkas, reappears as "Souvenirs de la Pologne." Opus 9, Three Nocturnes, change to "Les Murmures de la Seine." Opus 15, Three Nocturnes, are "Les Zéphirs." The opus 16 Rondo takes on the adjective, "Elegant." Grand Valse, opus 18, borrows from Weber, with "Invitations pour la Danse." The Bolero is metamorphosed into "Souvenir d'Andalousie." The B minor Scherzo—read and marvel—emerges as "Le Banquet Infernal." The G minor Ballade—"La Favorite." Two Nocturnes, opus 27—"Les Plaintives." And to make it easier for the amateurs of 100 years ago: "The greater portion of Chopin's works are in a state of forwardness, arranged as Duets. . . ."

Altogether, the perusal of the ancient volume was a cherished delight for this jaded musical editor.

* * *

In Capper's Farmer, usually an authoritative publication, one reads this item: "Music is the third largest industry in the United States, steel and oil being Nos. 1 and 2." It is surprising to learn that tonal activities rank financially ahead of moving pictures, motors and textiles, even considering the expenditures for concerts, opera, sheet-music, teaching, dance orchestras, radios, instruments, musical journals and publicity.

* * *

"What a Policeman Must Know" is The Sun's (New York) caption for this item from the London Daily Telegraph: "Great care is necessary in the selection of the policeman lecturer. His personality must be unusual. He must be cheerful and capable of telling a good story. He should also be able to play the piano and lead in the singing of the 'Safety First Anthem.' "

* * *

Irving Schwerké writes from Paris: "I wonder if this could happen anywhere except in the French capital? The other night, during the interval of a concert at Salle Pleyel, Arnold Meckel calls me over and says, 'Irving, I wish you to meet three friends of mine,' and introduces—the names are really their own—'Monsieur Berlioz', 'Monsieur Bizet', 'Monsieur Offenbach'."

* * *

It is perhaps ungallant to publish a lovely lady's address and telephone number; but at any rate, it is unselfish. And prompted furthermore by the urge of a professional musical news gatherer.

Numerologists might say that the number "8" has special meaning when linked to a renowned pianist. Her name is Germaine Schnitzer, her New York telephone number is Butterfield 8-8681. Her address is 68 East 68th Street. Germaine (8 letters) was born on May 28, and made her New York debut on December 28. Ask her in which year.

* * *

With motives not entirely above suspicion, I submit the appended verse (from Printer's Ink) for the consideration of musical merchandizers:

The codfish lays a million eggs,
The helpful hen but one,
But the codfish doesn't cackle
To tell you what she's done;
And so we scorn the codfish coy,
While the helpful hen we prize,
Which indicates to thoughtful minds
IT PAYS TO ADVERTISE.

* * *

In the second act of Die Walküre, Brünnhilde tells Siegmund about the delights of a warrior Eden known as Valhalla. However, she does not mention that it is a New York restaurant situated on West 54th Street, and according to a card received at this office, offers also "Pancho and Dolores, dance team; Rudolfo Wasco, and Swedish *hors d'oeuvre*."

* * *

It is S. I.'s view that "the priests in Aida remind one of a stand-up and shouting strike when Radames asks the King to spare the life of Amonasro."

* * *

Funniest thing at the Metropolitan these days, is to see Lauritz Melchior as medieval Tristan in Act III, wearing a green shirt equipped with—zippers!

Ladies and gentlemen, I am proud to announce that, thanks to my consummate sleuthful proclivities, Kathryn Meisle is once again proudly flaunting her own mink coat, mysteriously abstracted from Carlotta Reiner's bedroom at her recent party.

* * *

Well, my dears, at last I have crashed a gala party at Sherry's. One of my street corner acquaintances told me that Alma Clayburgh was "entertaining" for Dr. and Mrs. Eugene Ormandy after his recent Philadelphia Orchestra concert in New York, and if I wanted to see high life in the raw I'd better smuggle in.

So smuggle in I did, properly attired in tails and topper, and I'm here to announce I never saw so much swank since the day I went to my first burlesque show. Alma, regal and mighty, and attended by her tall and beauteous daughter, Alma, Jr., received her guests at the foot of the two broad steps leading down to the supper room. This encrusted chamber was bedecked with flowers and planteries and lined with supper tables. In the centre was a massive grand piano which later resounded with the engaging rhythms of Spanish music (before the war) played magnificently by George Copeland.

Somehow or other I got by the butler unannounced, so I never met Alma at all. However, I nonchalantly shook hands with the Ormandys, Dorothy Thompson, Mrs. Steinway, the Lawrence Tibbetts, Mario and and Ruth Chamlee, Marcia Davenport, Paul Reimers, Olga Samaroff, Blanche Witherspoon, Mr. and Mrs. Arthur Judson, Horace Johnson, the Brock Pembertons, the Alexander Smallens, the Carl van Vechtens, Peter and Mrs. Jack, the Charles McArthurs, Theodore Dreiser and his wife, Paul Kerby, Mrs. Herman Irion, Alice Levi, Gertrud Wettergren, Carlotta Reiner, the Cleon Throckmortons, Albert Bagby, Emanuel List, and a crowd of other people.

Somehow Alma seemed to be in two places at once during the evening, and I got quite worried trying to dodge her. Once I remarked to a man standing next to me, "D'you know, I must have had one too many. Isn't that Mme. Clayburgh over there under the potted palm?"

"Yes," he answered, looking in the direction I pointed.

"But," said I sepulchrally, "isn't that Mme. Clayburgh chatting with that waiter-looking chap, too? How can that be?"

"Oh," said the man with a grin, "lots of people make that mistake. The woman laughing with the waiter is Fannie Throttle. She and Alma look exactly alike, you know."

"Oh, dear," I answered, blanching, "it's all very confusing, you know. Then it's Fannie Throttle I always see at parties?"

"No," the fellow answered, "it's always Alma Clayburgh you see."

* * *

I don't need to tell you that Deems Taylor is the music commentator of the New York Philharmonic Orchestra's broadcast programs, but you may not know that he is being deluged with letters concerning his weekly tonal remarks.

In an avalanche received recently was an epistle from a musical devotee in which the writer said, "To my mind, the greatest composers that have ever written are Mascagni, Chaminade, Stravinsky and *Whistler.*"

* * *

Colette D'Arville gave a lavish and enormous dinner honoring Vina Bovy, the new Metropolitan Opera soprano, last Thursday night at the Waldorf-Astoria. It was quite the gayest party of the season and for once in their lives people such as those starving folk called George Engels, Maria Gay, Pierre Key, Giovanni Martinelli, Grena Bennett, Francis Perkins, Robert Bagar, Queena Mario, Danton Walker, Estelle Liebling, Jack Coles, Frederick Sperling, Arthur Mosler, the Erno Rapees, Giovanni Zenatello, Frances Alda, Eva Gauthier, Leonard Liebling, Flora Bauer, Deems Taylor, Alma Clayburgh senior and junior, Selena Royle, Earle Larrimore, Giuseppe Russo, Horace Johnson, Vera Brodsky, Michael De Pace, Helen Redington, Ettore Panizza and other cadaverous creatures had enough to eat and drink.

Surreptitiously I imbibed a magnum of champagne all by myself and consequently was still roaming the maze-like corridors of the magnificent hostelry when the day staff of obsequious attendants came on duty.

* * *

William J. Henderson, dean of music critics, got the shock of his vigorous life the other day when he went to his bank to clip coupons in the safe deposit vaults.

As he came down the stairs, the attendant at the barred gate stared at him, white-faced and open-mouthed. Not only did he fail to greet him with the accustomed smile; he forgot to unlock the gate and let Bill in.

Halted thus outside, Bill said a wee bit truculently, "Good morning. I am Mr. Henderson."

"Y-y-yes, sir. So I see, sir. B-b-but are you really, sir?" the man stuttered.

"And I want to get into my deposit box."

"I-I-I'm sorry, sir. B-b-but I can't sir. I've received orders to seal your box."

"What is this? My box sealed?"

"In fact, sir, when I saw you coming down the stairs, I couldn't believe my eyes. I was very much alarmed, sir."

"Alarmed? Why were you alarmed? Do I look dangerous?"

"I thought you were a ghost, sir."

"Ghost?"

"Yes, sir. There was an item in the New York Times of a William J. Henderson who had died. And the officials thought it was you. And according to law we have to seal the safe deposit box of a man who's died. Please, sir, I'll telephone for the president. Only *he* can let you in, sir."

The president was sent for; the president came; the president apologized. Bill thought it a great joke. "D'you know, I'm in Mark Twain's class, now," I overheard him say. "You remember Mark Twain was telegraphed to stating that news of his death had been received. Twain answered 'The report of my demise is greatly exaggerated.'"

* * *

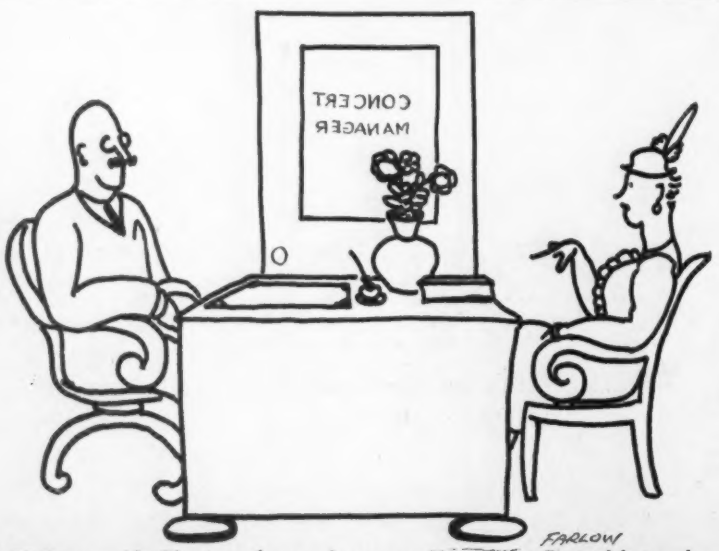
At a recent Philharmonic concert I saw Mrs. Lincoln Filene, Mr. and Mrs. Zlatko Balokovic, Carlos Chavez, Fabien Sevitzky, Mr. and Mrs. Arthur Judson, Maria Koussevitzky, Bruno Zirato, Mr. and Mrs. Alexander Smallens and Davidson Taylor; and at the recent Mignon performance I ran plump into Frank Chapman, Colette D'Arville, Nino Martini, Deems Taylor, Geraldine Farrar, Grace Moore, Gloria Swanson, Marion Telva, Jessica Dragonette, Edythe Magee, the William J. Hendersons, Francis Perkins, Henriette Webber, Pitts Sanborn, Robert Bagar, Max Altglass and Queena Mario.

* * *

At the luncheon which took place at the Hotel Brevoort between the recent music conference periods at New York University, Dr. Ernest G. Hesser, chairman of the department of music, presided. Between bites of chicken and peas I examined the facades of other feeders near me, trying to recognize familiar outlines. Of course I had no difficulty in mentally registering the contours of Duncan Mackenzie, Philip James, Karl Gehrkens, Kenneth Clarke, George and Mrs. Gartlan, Dean and Mrs. Rosenberry, Dean Payne and his wife, Mrs. Hesser, J. Warren Erb, but I was considerably puzzled over a little chap with thinning hair and gleaming spectacles. Finally, after searching my brain for several minutes for his photographic *dossier,* I triumphantly tagged him John Tasker Howard.

* * *

Well, children, all good things come to him who waits—that is, sometimes. But I understand that there is a certified and Grade A rumor that Fabien Sevitzky, that scintillant orchestra conductor and bass viol player, is to be the conductor of the Indianapolis Symphony Orchestra next season, succeeding that honorable gentleman and musician, Ferdinand Schaefer. Three cheers for merit, say I.



"Believe me, Mr. Wumpus, when you hear me you'll agree that Flagstad is a rank amateur in comparison."

Harold Rose in New York Recital

Harold Rose, pianist, appeared in recital at Steinway Hall, New York, March 7. His program included music of Bach, Beethoven, Chopin, Moszkowski, Rachmininoff and Lecuona.

OBITUARY

Jenö Hubay

VIENNA.—Jenö Hubay, eminent violinist, composer and teacher, died on March 12 of heart disease. One of the most influential among the older generation of Hungarian musicians, Hubay was born in Budapest on September 15, 1858, the son of Karl Hubay, conductor of the Hungarian National Opera, and also a well-known violinist. He studied with his father and with Joachim in Berlin from 1873 to 1876. The following year he gave concerts in Hungary, and on the recommendation of Liszt appeared in 1878 at Paris in the Concerts Pasdeloup with much success. He was a friend of many eminent French musicians of the day, including Vieuxtemps. In 1882 he was appointed first professor of violin at the Brussels Conservatoire. Four years later he accepted a similar post at the Budapest National Conservatory as successor to his father, where he revised the methods of instruction. Many prominent violinists studied with him, including Bram Eldering, Emil Telmanyi, Franz von Vecsey, Erna Rubinstein, Eddy Brown, Duci de Kerekjarto, Yelly D'Aranyi, Joseph Szigeti and Stefi Geyer. In November, 1919, upon the retirement of Mihalovich, he became director of the Budapest Conservatory. In 1913 the University of Klausenberg made him an honorary Doctor of Philosophy. He was the organizer and first violinist of the Hubay Quartet, including also Herzfeld, Waldburn and Popper, this group giving the premieres of several Brahms quartets before their publication.

As a composer, he had produced a number of operas, the most successful being his Anna Karenina (Dresden, 1920), also Alienor, A Falu Rossza, The Violin Maker of Cremona, Der Dorflump, Moosröschen, Venus de Milo, and Larotta's Liebe; four violin concertos, and other compositions for this instrument, orchestral and choral music and songs. He edited a new edition of Kreutzer's etudes, and works of Rode, Mayseder and Saint Lubin.

Hubay was an Officer of the Legion of Honor, and honorary member of the Academy of St. Cecilia in Rome. He married the Countess Rosa Cebrian. A son, Andor von Hubay, is a well-known painter. B. D.

Charles-Marie Widor

PARIS.—Charles-Marie Widor, celebrated organist and composer, died on March 12 at the age of ninety-three. Long the dean and a revered figure among French musicians, he had been titulary organist at the Church of St. Sulpice for sixty-four years, from 1870 until 1934, when he resigned his post to Marcel Dupre, his eminent pupil. He had also been director of the American Conservatory at Fontainebleau from 1927 to 1934, when he was succeeded by Ravel. There was hardly a field of musical interest in which he was not influential.

Born in Lyons, February 22, 1845, the son of the organist of the Church of St. François, he studied organ with Lemmens and theory with Fetis in Brussels. He had shown remarkable skill in improvisation as a lad, and in 1860 succeeded his father as organist of the Lyons church, also giving many concerts there and in other cities.

In 1890 he succeeded César Franck as professor of organ playing at the Paris Conservatoire, and six years later also began to instruct in counterpoint, fugue and composition as successor to Dubois. He served as music critic of L'Estafette for some years. He was also director and conductor of La Concordia Society, a choral group. In 1910 he was elected to the French Academy, and was permanent secretary from 1913 to his death.

As an editor he prepared a definitive adition of Bach's organ works (eight volumes) and wrote treatises on Greek music and the chants of the Latin Church, The Technic of the Modern Orchestra, and Musical Imitation. He is best known for his organ compositions, including eight symphonies, which are heard today on recital programs throughout the world, but he also contributed a large number of orchestral, choral and chamber music works, also two operas, Maitre Ambros and Nerto (Paris Opera, 1924), several ballets and other stage scores. In 1933 he was made an Officer of the Legion of Honor. He numbered among his prominent pupils many American organists.

M. F.

Mary Hull Flint

Mary Hull Flint, music critic and lecturer, died on March 5 at her home in New York. Mrs. Flint was formerly on the music staff of the New York Press, and contributed to the New York Herald Tribune and the New York Times. She was American musical correspondent for the London Morning Post and for the Musical Times, an English publication. She wrote two privately printed volumes on the operatic characterizations of Antonio Scotti and Enrico Caruso. Mrs. Flint was the friend of many eminent musicians and opera singers. Ninety at the time of her death, she was the widow of Josiah Flint. Her nearest surviving relatives are cousins.

Charles A. Ellis

BOSTON.—Charles A. Ellis, for many years active as an opera and concert manager and the first executive of the Boston Symphony Orchestra, died in his hotel suite here on March 14. He was eighty-one years old.

Mr. Ellis was born in South Boston, the son of George W. Ellis, president of the South Boston Savings Bank. After graduating from the English High School, he for a time served as an accountant.

In 1881 he was engaged by the late Major Henry L. Higginson, founder of the Boston Symphony Orchestra, to assemble and manage that organization. He selected seventy-five musicians for the original ensemble, and concerts were given under George Henschel in the old Music Hall. For more than thirty-five years he remained executive head of the orchestra, through the period when the organization became world-eminent, resigning in 1918. He took the Boston Orchestra for an engagement at the Pan-American Exposition in San Francisco in 1915. Later he also toured the country with an opera company under the artistic direction of Walter Damrosch. As a concert manager, he had represented some of the leading artists of the world, including, among many others, Melba, Paderewski, Kreisler, Rachmaninoff and Farrar. N. S.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, March 20
Toscha Seidel, violinist, Town Hall (A)
Loewenguth Quartet, Town Hall (E)

Sunday, March 21
Philharmonic-Symphony Society, Carnegie Hall (A)
Alan Seymour, pianist, Town Hall (A)
New Friends of Music (Pro Arte String Quartet and Artur Schnabel), Town Hall (5:30 p.m.)
Simeon Bellison's Clarinet Ensemble of the Philharmonic-Symphony Society of New York, Town Hall (E)

Monday, March 22
Ethel and Otto Luening, soprano and flutist, Town Hall (E)
National Orchestral Association,, Carnegie Hall (E)

Tuesday, March 23
Louis Bailly and Genia Robinor, sonata recital, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)
Operatic Quartet, The Barbizon (E)

Wednesday, March 24
Philharmonic-Symphony Society, Carnegie Hall (A)
Emily Roosevelt, soprano, Town Hall (E)

Thursday, March 25
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, March 26
Creighton Allen, pianist, Steinway Hall (E)

Saturday, March 27
National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Artur Schnabel, pianist, and Bronislaw Huberman, violinist, Town Hall (E)

Sunday, March 28
Philharmonic-Symphony Society, Carnegie Hall (A)

Monday, March 29
Loewenguth Quartet, Town Hall (A)
Carmen Reuben, soprano, Town Hall (E)

Tuesday, March 30
Romeo Tata, violinist, Town Hall (A)
New York Women's Symphony Orchestra, Carnegie Hall (E)
Katherine Bacon, pianist, Town Hall (E)
Elizabeth Furcron, pianist, The Barbizon (E)

Wednesday, March 31
Philharmonic-Symphony Society, Carnegie Hall (E)
Susi Hock, organ recital, Town Hall (E)

Thursday, April 1
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, April 2
Philharmonic-Symphony Society, Carnegie Hall (A)
Katherine Baxter, pianist, Town Hall (E)
Marian Anderson, contralto, Carnegie Hall (E)

Saturday, April 3
Boston Symphony Orchestra, Carnegie Hall (A)
Sergei Barsukoff, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Havard Glee Club, Town Hall (E)

Sunday, April 4
Philharmonic-Symphony Society, Carnegie Hall (A)
League of Composers program, Town Hall (E)

Tuesday, April 6
Oratorio Society of New York, Carnegie Hall (E)
Helen Fredericks, pianist, Town Hall (E)

Wednesday, April 7
Alexander Culbertson, violinist, Carnegie Hall (E)
Alexander Semmler, pianist, Town Hall (E)

Thursday April 8
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 9
Philharmonic-Symphony Society, Carnegie Hall (A)
Tom Emlyn Williams, baritone, Town Hall (A)
Constantine Stronghilos, pianist, Town Hall (E)

Saturday, April 10
National Orchestral Association, Carnegie Hall (A)

Sunday, April 11
Philharmonic-Symphony Society, Carnegie Hall (A)
Workmen's Circle Chorus, Town Hall (A)
Augusta Schreiber, pianist, Town Hall (E)

Monday, April 12
Beethoven Association, Town Hall (E)

Tuesday, April 13
Philadelphia Orchestra, Carnegie Hall (E)

Thursday, April 15
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 16
Philharmonic-Symphony Society, Carnegie Hall (A)
Elsa Brems, mezzo-soprano, Town Hall (E)

Sunday, April 18
Philharmonic-Symphony Society, Carnegie Hall (A)
Composer's Press Composition Recital, Barbizon-Plaza (A)

Monday, April 19
Vivienne Mader, dancer, Town Hall (E)

Tuesday, April 20
Tito Guizar, tenor, Carnegie Hall (E)
Frederick Bristol, pianist, Town Hall (E)

Musicales

Fiedler, Maier, Pattison and Persinger with Federal Orchestra

Arthur Fiedler, director of the "pop" concerts of the Boston Symphony Orchestra, was conductor on March 14 of the Federal Symphony Orchestra in New York at the WPA Theatre of Music. Under his musicianly baton, the orchestra gave excellent performance to two novelties, a Divertissement by Jacques Ibert and a suite from Rameau's opera Dardanus, arranged by Eric Delamarter. The suite is made up of an overture, a minuet, a rondo and a tambourine. This is sprightly music, fastidiously executed and admirably preserved in its arrangement. It was performed in Chicago by the Chicago Symphony Orchestra. The Ibert work, divided into six movements, had its premiere in Boston last season by the Boston Sinfonietta under Mr. Fiedler. More familiar offerings were the Beethoven first symphony and the Sibelius violin concerto, with Dorothy Minty, California violinist, as the soloist.

Lee Pattison and Guy Maier returned to their two-piano relation for a joint appearance with Louis Persinger, violinist on March 13, sponsored by the WPA Federal Music Project at the project's New York Theatre of Music. A numerous and enthusiastic gathering heard a list of numbers including Haydn's symphony in C major (B. and H. No. 97), Mozart's concerto in E flat for violin (K. 268), the overture to Idomeneo and the concerto in E flat major for two pianos (K. 365). The three protagonists were in fine form, the duo-pianists playing with vivacity and the expert unity which distinguishes their joint efforts, and Mr. Persinger giving artistic exposition to the violin music. This concert was the seventh in the Mozart-Haydn series.

M. L. S.

* * *

Harold Morris Plays at Institute of Musical Art

The piano recital by Harold Morris on March 12, at the Institute of Musical Art, New York, attracted a large audience. The program, beginning with the spirited Rondo of Haydn, included two Scarlatti numbers and the Busoni version of the Bach D minor Organ Toccata and Fugue, all played with fine vigor and authority. The Schumann Papillons which followed were well differentiated and gave continued proof of their power to charm in their fanciful romanticism. The artist's technical command and interpretative insight were effectively set forth in the B flat minor sonata of Chopin. Mr. Morris's final group consisted of the Griffes White Peacock, Debussy Poissons d'or and three Liszt numbers ending with St. Francis Walking on the Waves, all played with musicianly appreciation of their varied styles and a brilliant display of pianistic skill. Several encores were demanded by an enthusiastic audience.

I. N.

* * *

Verdi Club Grand Opera Performance

A large audience, a capable cast for Carmen, and beautiful tableaux marked the March 11 Verdi Club opera performance, held in the ballroom of Hotel Plaza, New York. Florence Foster Jenkins, founder-president, and Henriette Wakefield, chairman, achieved a brilliant production. First was offered a condensed but adequate version of Carmen, in the title-role sung by Louise Caselotti, a capable singing actress. Don Jose, done by Pasquale Ferrara, displayed fervor, the love-duet receiving vigorous applause. Greek Evans' powerful baritone in Escamillo was encored, and Priscilla Parker made a sympathetic Micaëla. Others completing the cast were John Rosa, Benedict Emanuel, Harold Edwards, Elfrida Bross, Carol Mattice, Louise Garretson, Milton James, Alfred James and Viola Spongberg. The ten Cigarette Girls were effective young creatures, and the manly Dragoons were from the British War Veterans' Society. Gabriel Simeoni conducted with ability.

Four tableaux constituted Part II of the evening, and these were of unusual interest, featuring many Verdi members. Greek Evans staged The Awakening of Isis, appearing as Mortus, with Mary Ellen Ryan in the title-role, Marina Yurlova taking the part of a Slave Boy. St. Clair Bayfield put on A Colonial Tea-party, with Teresa Luisa Geri and Mrs. Clerence Lee Hilleary in important parts. The Doll's Mardi Gras, designed by Mrs. Hilleary, featured sixteen characters in an effective scene. The climax of the evening came in Mr. Nye Towt, by Florence Foster Jenkins, a humorous tale having to do with spirits, both fluid and

FLORENCE FOSTER JENKINS

otherwise, Mrs. Jenkins impersonating Mrs. Paulding; others concerned were Eliot Wasson, Adolf H. Pollitz and John Patterson.

F. W. R.

* * *

Westlake Fortnightly Musicale

The Master Institute, New York, held an overflow audience on the occasion of the March 9 Fortnightly Musicale, sponsored by Dr. A. Verne Westlake. Two singers from the Neidlinger Studios appeared, namely, Edith Campbell, coloratura soprano, and Vincent Mattina, baritone. The former was heard in two songs, with especially lovely high tones, true to pitch. Mr. Mattina sang Invocazione (Peri) and Eri tu (Verdi) in a voice of fervor and fire. They joined in three duets by Romber, Pallas and Rossini at the close, presenting an interesting, colorful ensemble. Hortense Yule was the accompanist. Ruth Rutherford, pianist (Booth Studio) played a Chopin nocturne and a Grieg sonata movement with color and beauty of tone. Rolf Persinger, violinist. was accompanied at the piano by Louis Persinger, his father, and appeared in works by Mozart, Bloch, Kreisler and Sarasate. He revealed real talent, combined with technical security and musicianly grasp of the compositions. From Dr. Westlake's own studio there appeared Manfred D'Elia, pianist, playing etudes and a waltz by Chopin, with fluent technic and excellent dynamic control.

F. W. R.

* * *

Massell Artists in Musicale

Four artist-pupils of James Massell, Russo-American teacher of singing, participated in a musicale at the Andrew Friedman home on the Grand Concourse, New York, last month. Phyllis Stafford's charming personality and grace, combined with a beautiful and expressive voice and fine interpretation, won her encomiums for her singing of numbers by Mililotti, Luzzi, Donaudy and Lemaire. Carol Loeb gave character-songs with versatility, singing The Little Damozel (Novello), The Jap Doll (Gaynor) and Vacation (Bartlett). Ann Goss has a rich voice and makes skillful use of it. She was much applauded in songs by Walthew, Sadero, Löhr and Hahn. Ruth Nalibor, brilliant dramatic soprano, used it to good advantage in Tosca and Boheme arias, and songs by Mozart and Farley. Substantial improvement was noted in all the singers, it being evident that correct guidance has in each case brought desired results. Nina Massell was the competent and artistic accompanist.

F. W. R.

* * *

Doris Frerichs' Recital at Institute of Musical Art

Doris Frerichs, artist-pupil of Carl M. Roeder, gave a piano recital at the Institute of Musical Art, New York, on March 9. She played Busoni's arrangement of two Bach chorales, Awake, the Voice Commands, and Rejoice, Beloved Christians, the Beethoven sonata in C (op. 53), and after the intermission Fantasiestück (op, 111, No. 2) of Schumann, Frühlingsnacht (Schumann-Liszt), the Chopin ballade in F minor (op. 53), Ravel's Jeux d'eau, Trois danses fantastiques (Shostakovitch) and the Stravinsky etude in F sharp (op. 7, No. 4). Miss Frerichs is a young artist of fastidious taste, a quality which governs and balances an imaginative temperament. She uses her excellent technical equipment as a means of expression, not as the primary display. Mention also should be made of her clear differentiation of the styles embraced in her program. The audience crowded the hall, and applauded heartily, demanding encores. Miss Frerichs is on the teaching staff of the institute.

M. L. S.

* * *

Lorus Taylor Hand Sings

The magnetic charm of Lorus Taylor Hand's voice was heard on March 10 in the Cosmopolitan Salon of the Pythian Temple in a program of songs by Massenet, Hue, Charles and Caccini. Mr. Hand's voice is a lyric baritone of a rich, smooth quality rare in that type, and produced round, warm sound, in spite of improper training, which was apparent every time the melodic flow was broken by forced breath at the end of phrases. From the classic air, Amarilli mia bella of Caccini to the modern, characteristic Sailor Men of Charles, Mr. Hand was equally at home, phrasing well, coloring exquisitely with a fine spun *pianissimo*, and using fine diction in both French and English. Alice Lyman accompanied.

R. E.

(*Continued on page* 31)

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Pianist Impresses in Emperor Concerto under Baton of Shuk—Recitalists Include Artur Schnabel and Betty Jaynes—Bach's St. Matthew Passion Sung by Local Forces

BUFFALO, N. Y.—The first concert of the season of the Buffalo Philharmonic Orchestra society with Lajos Shuk, director, and Harold Bauer, pianist, was an unusually thrilling occasion; the audience, aroused to the highest pitch of enthusiasm, cheered soloist, conductor and men.

This last concert, an all-request program, brought as a first performance in Buffalo the overture to the opera Titus by Mozart; variations and fugue on a theme by Mozart, Reger, Mahler, Enesco and Johann Strauss numbers.

Harold Bauer played the beautiful Emperor Concerto for piano and orchestra, giving a masterly performance, and upon insistent applause granted as encore, a Schumann Novelette. Soloist, orchestra and conductor made of this superb occasion a long to be remembered event.

SCHNABEL IN SONATAS

A great artist, Artur Schnabel, visited Buffalo, giving a masterly presentation of Beethoven sonatas. The B flat major (Op. 22); A flat major (Op. 110); D minor (Op 31, No. 2); F sharp major (Op. 78) closing with the majestic C minor (Op. 111) were programmed. No encores were granted, but the prolonged applause evidenced the appreciation and enthusiasm of the large audience in Elmwood Music Hall. To Zorah B. Berry, local manager, Buffalo is indebted for another outstanding event in her exceptionally fine series.

The fourth chamber music recital of the Buffalo Symphony society was presented by the Roth String Quartet, their fifth appearance in this city, where they are favorites. The assisting artist was the viola player, Leon Barzin, in a Mozart quintet. Brahms and Martinu quartets were admirably played.

Betty Jaynes, sixteen-year-old soprano of the Chicago Opera, took by storm a capacity audience in the Buffalo Consistory Auditorium, winning by her outstanding talent, beauty of voice and engaging personality. In Stephan Hero, violinist, also a talented young artist, she had a worthy associate; Charles Lurvey was her accompanist. The concert was under the local management of J. Allen Fusca, Concert Bureau, Inc.

The February 23 concert of the orchestra of the Federal Music project (Franco Autori, conductor) with John Priebe tenor soloist, was an unusually artistic one, with many Wagner excerpts on the program which the orchestra played admirably. The soloist sang with his usual musicianship and excellence of interpretation. There was a large audience in Elmwood Music Hall and all the participants were heartily applauded.

BACH PASSION SUNG

Bach's St. Matthew Passion was afforded fine presentation in St. Paul's Episcopal Cathedral. The participants were the Chamber Music Society orchestra, under the direction of Cameron Baird, DeWitt Garretson and Helen Townsend, organists; the Wolanek String Quartet; harpsichord played by Squire Haskin; the boys of St. Paul's Cathedral Choir; the Oratorio Chorus; and the following soloists: John L. Priebe, Joseph Phillips, Herbert Jones, Florence Ann Reid, Dorothy Curry, Florence Ralston, Marion Mac Kenzie, also Crawford Anderson, Leo Gates, Richard Siebold. It was an impressive performance.

The Sunday Evening Ensemble organization has given two enjoyable evenings recently. The first, in the home of Mrs. Irving Snow, with participants Squire Haskin, organist and pianist; Joseph Fortuna, violinist, Richard Swinley, oboist; and the Wolanek String quartet. The second enlisted the Buffalo Chamber Orchestra with Franco Autori, conductor; the Choral Guild (young people under Richard Siebold's direction); and Jessamine Long, soprano soloist, who gave an admirable, musicianly performance of the Zilcher Marienlider with string ensemble.

CLUB AND RECITAL EVENTS

The Chromatic Club has given two noteworthy afternoon recitals recently, both greatly enjoyed by the club members and friends. Florence Ralston, soprano, sang a group of unusual songs by Healy Willan (or arranged by him) with her usual artistry and fine diction; Squire Haskin was Miss Ralston's efficient accompanist. Truman Schwarzenholz, of Tonawanda, presented an aria in French and a group of German Lieder with excellent interpretation and musicianship, with Evelyn Cary accompanist. Zoe Lynex (a Trick pupil) played a group of piano solos in fine style and technical ability.

Geraldine Ayres Ulrich, contralto, substituted for Ragnhild Ihde acceptably, her rich voice and dramatic ability being especially noticeable in the songs in Russian. Squire Haskin furnished musicianly accompaniments. The Symphonie Concertante E flat, (Mozart) was given excellent reading by Olive Gould, Stanley King and Ilona Mc Leod Camp. Directors elected at the meeting were Mrs. George Boshkoff, Mrs. Richard Dunning, Mrs. Lester Knapp and Olive Frost.

Ernest Cramer, violinist, (Eckel pupil), and Rebecca Gould, contralto, furnished an enjoyable program for the D. A. R. meeting. Both met with much success. Young Cramer also played arrangements and compositions of his own, with Elizabeth Ackerman at the piano.

Beresford Wells' large class of piano pupils gave an unusually praiseworthy recital in the Kenmore J. W. C. A. Library recently.

Harold Fix recently played a group of piano solos by Dohnanyi, Godowsky and Chopin at the D. A. R. Musicale, with much success.

L. H. M.

LUDWIG HOFMANN,
baritone-bass of the Metropolitan Opera, in one of his chief roles, that of Gurnemanz in Parsifal. He is also a member of the Vienna State Opera Company.

Indianapolis Lauds Home Ensemble

Piatigorsky Is Soloist—Iturbi Gives Recital—Daniel Ericourt and Boys' Symphonic Band Heard

INDIANAPOLIS, IND.—Gregor Piatigorsky was the principal attraction at the Murat on February 16, when he appeared as soloist in the Haydn concerto in D with the Indianapolis Symphony Orchestra. The cellist's tone has an expressive power which no doubt sent many of his hearers home to crouch over their own cellos in the late hours. Ferdinand Schaefer provided an exquisitely balanced accompaniment for the concerto.

The orchestral numbers of the concert consisted of Lenore Overture (No. 2) of Beethoven, Capriccio Italien (Tschaikowsky) and symphony in D minor (Volkmann). Mr. Schaefer has a way of unfolding music before the audience so that not one iota of its beauty or significance is lost. The clarity of the different themes, the fine timing of effects and the intense feeling for color and balance in orchestral shadings were once more predominant in the interpretation of this program.

Jose Iturbi was the fifth attraction of the Martens Concerts on February 28. The program consisting of numbers by Handel, Haydn, Schumann, Brahms, Ravel, Poulenc and Granados revealed sensitive musicianship and facile technic.

Daniel Ericourt, French pianist, and Father Lach's Boys' Symphonic Band made their local debuts in this city on February 7. Ericourt is a gifted pianist, with clean technic and displayed *bravura* playing well worth hearing. The band paid serious attention to the music at hand and unlike most bands produced music instead of mere noise. The organization is composed of about seventy-five boys of high school age and proved a distinct surprise.

H. C. G.

Toronto Orchestra and Mendelssohn Choir Repeat Belshazzar's Feast

Walton Work Performed on Joint Program under Baton of Fricker—Recital of Viola Music by William Primrose a Feature—Patience Staged by Resident Artists

TORONTO, CAN.—The Toronto Orchestra combined with the Mendelssohn Choir on March 2, in a grand concert at Massay Hall. In addition to minor items, the choir under Dr. Fricker's gifted baton, and accompanied by the orchestra, again offered Walton's galvanic Belshazzar's Feast. The baritone soloist, Frederick Newnham, sang his lines tellingly, and also contributed several spirited arias, earning much prolonged applause. The symphonic feature was the Tschaikowsky Pathetique Symphony which Sir Ernest McMillan conducted in superb mood, the last movement being particularly poignant.

The Bach Society, on February 24 at the Art Gallery, presented two choral cantatas, impressively interpreted by a partial choir under Reginald Stewart's baton. An exceedingly difficult solo was beautifully sung by Frances James, as was a colloquy between Christ and the Soul in which she was joined by Rev. Robert Messervey. Other fine soloists were Mrs. Densen and Harvard Reddick. Mrs. L. A. Hamilton spoke illuminatingly and Mrs. Cherrie and Weldon Kilburn were the pianists.

Jacques Cartier, at Eaton Auditorium on February 25, met tremendous success in his vivid ballet-narrative of Louis XIV's life. In twelve deftly written scenes, he unrolled a striking panorama of nearly three-quarters of a century of France's most glamorous period in tensely entertaining manner. Mary Morley's incidental music was perfectly attuned.

Erma Brownscombe gave a charming recital at Toronto Conservatory. Two operatic arias (Mozart and Debussy) showed respectively the compass and power of her fine soprano, while beautiful songs of Schubert, Strauss, Moussorgsky, Sibelius, Hahn, Chausson displayed her many-sided versatility in interpretation. Weldon Kilburn at the piano gave her admirable support.

The Toronto Symphony Orchestra's Children's Concert at Massey Hall (Donald Heins, conductor) drew a capacity house not exclusively of youngsters, who heard a fine program. Eleven-year-old Alfred Johnson, Boris Berlin's pupil, played a Haydn concerto movement astonishingly well. The Nut-Cracker Suite was played, and danced by engaging marionettes, prettily assisted by little Nancy Chisholm. Emily Tedd conducted community songs.

That accomplished quartet comprised of Elie Spivak, Harold Sumburg, Tom Brennand and Leo Smith gave a Consort of Viols that evening at the Art Gallery, playing delightful archaic music by Locke, Byrd and Bach on a rare set of treble and alto viols and viola da gamba. Their large audience was keenly appreciative of the exquisite performance.

Boris Berlin, on February 27, at Toronto Conservatory, presented another of his successful Concerts for Children by children. A packed juvenile house was demonstrative at the various performances which were a competition, a motion-picture, and the general entertainment provided by their talented host.

The enterprising Women's Music Club brought William Primrose on March 1 to Hart House, when a thronged audience heard and warmly applauded this eminent violist in a program almost entirely classical: Boccherini selections, a Nardini Sonata, Bach, Tartini and Paganini-Primrose, all suavely read and played. A Brahms sonata was adapted to the artist's instrument with exceedingly happy effect. Leo Barkin accompanied at his best.

Remarkable was Pearl Palmason, pupil of Elie Spivak, at her violin recital that night at Toronto Conservatory, in her sureness of execution, her lovely tones and her high musical intelligence. Her outstanding feat was, perhaps, her performance of the entire Sibelius concerto, nobly done. Agnes Butcher at the piano contributed ably.

The Eaton Operatic Society (Dr. Thomas J. Crawford, musical director and producer) with Geoffrey Hatton assisting, presented Gilbert and Sullivan's Patience three times in the week at Eaton Auditorium. Helen Bruce sang and acted the title-role vivaciously with Alison Wallace a splendid Lady Jane. John Findlater and Alex Maurice were admirably cast as Bunthorne and Grosvenor; with Norman Cherrie, George Aldcroft and Arthur Harvey excellent as the Officers. The chorus did some fine singing and the whole production recreated the whimsical spirit of the work.

Jane Mallett and Frederic Manning, on March 6, gave their annual Town Tonics to an oversold Hart House; enlisting this year additional "help" from Lorna Sheard, Alison Sutcliff, Bunny Lang, Kathleen Irwin and F. J. Mallett.

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Artur Schnabel in All-Beethoven Recital—Raisa and Rimini Sing for Throng—Orchestral Concerts a Feature—City Opera Introduces Newcomers

CHICAGO.—The Sabbath is anything but a day of rest for music reporters who were kept trotting from theatre to concert hall on March 7 when eight recitals took place in as many auditoriums. Artur Schnabel closed the piano series given under the auspices of the Adult Education Council at Orchestra Hall; Rosa Raisa and Giacomo Rimini returned to the scene of their former triumphs, the Auditorium; the Illinois Symphony Orchestra gave its regular concert at the Great Northern Theatre; Ted Shawn and his ensemble of men dancers held forth at the Studebaker Theatre; Isa Kremer made her first appearance since her world tour at the Civic Opera House; and three lesser concerts took place in smaller halls.

ARTUR SCHNABEL IN MUSICAL ART SERIES

The fifth and last of the Musical Arts Series brought Artur Schnabel, who was heard by an audience that filled Orchestra Hall to capacity so that late ticket purchasers—and they were many, had to be satisfied to listen to his all-Beethoven recital from the stage. The size of an audience should have no place in a report of a concert, but it is pleasurable to notice that since the first of the year the patronage at important musical affairs has increased considerably and the change has been for the betterment of concert-givers in particular and local organizations and managers at large. Schnabel elected to play four of the Bonn master's sonatas and fantasie (op. 77), plus six bagatelles (opus 126) and the G major rondo capriccio. A program comprising solely the works of one composer, even when played by a master, is apt to pall. Not so when Schnabel is the artist for his presentations are sufficiently varied to hold the keen interest of his listeners, who on this occasion left no doubt as to the pleasure derived.

RAISA-RIMINI JOINT RECITAL

The International Workers Order brought to the Auditorium two singers who have endeared themselves for many years to Chicago music-lovers, Rosa Raisa and Giacomo Rimini. Mme. Raisa has not been heard to such good advantage for a long time. The voice has regained its former luster, the intonation is again faultless and she has now learned that the use of a lovely *pianissimo* provides exquisite contrast with the powerful gorgeous tone to which she has accustomed us in the past. Rimini, her partner on and off the stage, has long been recognized as a fine exponent of Mozart and only words of praise can be set down in reviewing his singing of the cavatina, Se vuoi Ballare and the Non piu andrai aria from the Marriage of Figaro, which so caught the fancy of the listeners as to call for several extras. As a matter of record, both singers gave more encores throughout the concert than there were numbers on the printed program.

ILLINOIS SYMPHONY ORCHESTRA HONORS BARD

Shakespeare in Music was the magnet that attracted the throng to the Great Northern Theatre for the Illinois Symphony Orchestra's concert directed by Albert Goldberg with Frederick Schweppe, baritone, as soloist. Goldberg programmed the Dvorak Otello Overture, the Tschaikowsky overture-fantasie, Hamlet; Richard Strauss' tone poem, Macbeth; the *scherzo* from Mendelssohn's Midsummer Night's Dream; the love scene from Berlioz' Romeo and Juliet Symphony; Nicolai's Merry Wives of Windsor Overture and the Credo in un Dio crudel from Verdi's Otello. State director of the Federal Music project, Goldberg has done much for the cause of music in this section of the country and under his guidance the Illinois Symphony Orchestra has steadily progressed until it has reached an efficiency comparable to the best. Mr. Schweppe, a talented professional student of Vittorio Trevisan, is the possessor of a beautiful baritone voice.

ISA KREMER SINGS FOLK SONGS

While congratulating local managers, we must mention Harry Zelzer, who has contributed greatly to enlarging the popularity of many artists under his banner. The latest, Isa Kremer, singer of ballads and folk songs, previously been heard here in smaller halls, appeared in the vast Civic Opera House before an audience that filled the theatre to its last seat. Isa Kremer remains the genial songstress so much admired in the past.

CITY OPERA PERFORMANCES

The City Opera Company's matinee of March 6 brought a repetition of Aida with but two changes in the cast—Walter Stafford as the King and Frederic Jencks as Amonasro. Safford, who has won his operatic spurs in European opera houses, made a successful debut with our company, voicing the role admirably and acting it with understanding and conviction. Jencks was a light voiced Amonasro and Anna Leskaya and Eleanor LaMance repeated their praiseworthy presentations of Aida and Amneris.

Two newcomers here, Annunciata Garrotto and Lawrence Power, were brought into the limelight in the Saturday evening performance of Madam Butterfly. In the leading role Miss Garrotto proved to be a well routined artist who sings with fine musicianship and effective vocal display. Mr. Power's Pinkerton was meritorious from both the vocal and the histrionic angle and he shared with his leading lady in the approval of the listeners. The cast also included Ada Paggi, Maude Key Shelton, Giuseppe Cavadore, Nino Ruisi, Lodovico Oliviero and Ben Landsman. Dino Bigalli conducted performances that were greatly to his credit.

MUSICIANS CLUB OF WOMEN PRESENTS RICCI

Several years have elapsed since Ruggiero Ricci made an appearance in recital in Chicago and upon his return on March 6 in Orchestral Hall he again displayed his wizardry of the violin. Impeccable technic, beauty and volume of tone are his outstanding qualities for one could take exception to some of his interpretations. But a lad who can perform the Corelli-Kreisler La Folia and the Mozart D major concerto so remarkably as to thrill the listeners must of necessity have interpretative gifts far above the average. Thus, with maturity Ricci will no doubt become more emotional, more human in his interpretations.

VIRGIL FOX IN ORGAN LIST

Virgil Fox, young virtuoso of the organ, came back for his second recital on March 10 to Kimball Hall, where not so long ago he had won enviable success. Concert organists are few nowadays and young Fox's mission of restoring the interests in the king of instruments in the concert hall is bearing results, for the audience was large and appreciative. The Handel concerto (No. 4), Schumann B minor canon, the largo from the Vivaldi-Bach-Middelschulte D minor concerto and the Bach G minor fugue comprised the first group upon which this review is based. Mr. Fox has ideas all his own as to organ playing. Those numbers do not require such infinitesimal *pianissimos* as produced and such delicate tone might have emanated from a harpsichord instead of a modern organ. Fluent technic, excellent registration, clean-cut execution and keen musicianship are the dominant factors which raises Fox's playing out of the ordinary.

RUDOLPH GANZ,
pianist and president of the Chicago Musical College, was the guest artist of Bing Crosby's hour over the NBC-red network on March 18.

SYMPHONY CONCERTS PRODUCE NATIVE NOVELTIES

Frederick Stock, still on the sick list, was again replaced at the podium by his associate, Hans Lange, at the February 9, 11 and 12 concerts. At the Tuesday matinee, Mischa Mischakoff, the orchestra's concertmaster, was the soloist and his performance of the Bruch C minor concerto revealed him the scholarly, correct interpreter we have admired these many years. The program featured a repetition of Stock's transcription of the Tschaikowsky A minor trio, which deepened the good impression produced earlier in the season. Other numbers were the Liadoff "tableau musical," Baba-Yaga, and Galiere's symphony poem, The Sirens.

WORKS BY LUENING AND OLDBERG HEARD

Two symphonic sketches by Luening and Oldberg's symphonic poem, The Sea, not heard here previously, were enfolded for the patrons of the Thursday night and Friday afternoon concerts. The two short pieces by Otto Luening were produced for the first time at a concert of the Philharmonic Symphony Society of New York not quite a year ago under the direction of Hans Lange. An excellent musician of inventive mind, Luening writes in a peculiarly concise and effective idiom. The two short sketches are antitheses as to form and content. The first, ultra-modern in its verbiage, is replete with dissonance whilst the second abounds in melodic and harmonious strains. Both are superbly orchestrated and were beautifully interpreted by Lange and his men. Arne Oldberg, another professor from Northwestern University to be honored within a few weeks by having our orchestra present a new work, has written in his symphonic poem the best opus of his fertile pen. The composer of The Sea was inspired by the poem of Helen Coale Crew and his writing follows minutely her description of the sea as the symbol of Eternity instead of the mighty expanse of salt water depicted by other poets. Thus, it must be stated that Oldberg's music is more atmospheric than descriptive. True, here and there we heard the rolling of waves, the swishing of breakers on the shore, but we visualized, too, its undercurrent of impenetrableness. The novelty made deep impression and received a rousing reception from its first auditors who recalled the composer to the stage. The Franck symphonic poem, Les Eolides, which does not represent the French master at his best, and the Schubert C major symphony formed the balance of a program that added a new feather in the richly plumed hat of our associate conductor.

RENE DEVRIES.

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Montreal Symphonic Concert Presents Hilda Burke as Effective Soloist

Students' Program Led by Pelletier—Melchior Sings for Ladies' Musical Club—Ria Ginster in Recital—Enesco Does Brahms Concerto with Local Ensemble—Brailowsky Conquers

MONTREAL, CAN.—The sixth concert of Les Concerts Symphoniques took place at the Plateau Hall on February 19, drawing another large crowd. The soloist of the evening was Hilda Burke, soprano of the Metropolitan Opera, appearing in our city for the first time, She proved to be a singer of considerable vocal ability in both dramatic and lyric styles. With genuine feeling she was heard in Pace, pace from Verdi's La Forza del Destino; Rachmaninoff's Harvest Field; The Magic Flute by Ravel; and Bruch's Ave Maria. The American soprano, cheered after her brilliant performance, was recalled many times and obliged by adding as an encore Elsa's Dream from Lohengrin. The orchestra under the direction of Edmond Trudel played Berlioz' Symphonie Fantastique as the first part of the program which was brought to a close with Wagner's Rienzi Overture and Chabrier's Espana.

The Auditorium was literally crowded on February 27, for another student's concert sponsored by the same organization under the skillful direction of Wilfred Pelletier. The program was composed of Circus Day by Deems Taylor, receiving its first performance here; Ravel's exquisite Tombeau de Couperin; Rimsky-Korsakoff's Flight of the Bumble-Bee; and Berlioz' Carnaval Romain.

Mozart's concerto in E flat minor for two pianos was a happy choice and served to introduce Lucille and Isabelle Gay, local pianists. Their neat and impressive playing won the admiration of the audience. Acting in the capacity of commentator as well as conductor, Wilfred Pelletier described the works scheduled with suitable comments and explanations.

MELCHIOR IN LOCAL DEBUT

Lauritz Melchior, tenor of the Metropolitan Opera, made his initial appearance in our midst under the auspices of the Ladies Musical Club at the Windsor Hotel on February 11. The hall was packed to the doors and many were glad to stand throughout the performance. The Wagnerian singer divided his program between Scandinavian and German songs including two excerpts from Wagner's operas and a group of German Lieder devoted to songs by Schubert, Brahms and Strauss. The audience applauded warmly, demonstrating its pleasure in hearing Melchior's heroic voice and tasteful interpretations. Paul Meyer supplied excellent accompaniments.

Ria Ginster, soprano, was presented to the numerous subscribers of the Wednesday Nine O'Clocks at the Ritz-Carlton on February 17. She showed a lyric voice of purity used with consummate skill. Groups by Schubert, Schuman, Debussy, Reger and Marx made up a program received with enthusiasm. Paul Meyer performed his duties as accompanist efficiently.

ENESCO PLAYS WITH ORCHESTRA

The Montreal Orchestra presented Georges Enesco, violinist, as guest soloist at His Majesty's Theatre on February 26. He was heard in Brahms' violin concerto which was marvelously executed and showed himself to be not only a great violinist, but also a magnificent musician. The artist drew a capacity audience that gave him a well deserved ovation. The orchestra under Douglas Clarke's direction gave a good performance of Bach's second Brandenburg Concerto and Dvorak's symphony, From the New World, received an energetic reading in accord with the colorful music.

BRAILOWSKY IN RECITAL

A piano recital was given by Alexander Brailowsky at His Majesty's Theatre on February 21. The noted pianist had chosen a major program including among other works, Bach's concerto in D minor; Debussy's Reflets dans l'eau and L'ile joyeuse; DeFalla's Fire Dance; and a group devoted to Chopin. Buoyantly acclaimed for his brilliant delivery and musicianship, he made a deep impression on his many listeners.

J. H. G.

NORMON DURASK

the Opera Comique, is responsible for the stage direction, under the supervision of Mr. Hand.

This production of Mlle. Modiste is in accordance with the specific aims of the guild, "to establish an adequate season of Light Opera, in Standard English, in New York City, as a dependable part of the musical culture of this community," and "to provide additional opportunities for debuts for young American singers under such auspices as will definitely advance their careers.

Other singers cast in the forthcoming production of Mlle. Modiste are Marjorie Monks, soprano, Fanchette; Nicki Jaffin, soprano, Nanette; Gerry Raph, contralto, Mme. Cecile; Florence Berner, mezzo-contralto, Mrs. Hyrum Bent; Inez Clarke, mezzo, Marie Louise; Hertha Sandig, soprano, as Cigarette Girl; Leon Lawrence, tenor, Gaston; Herbert Caldwell, baritone, as Rene; Kenneth Kruhm, tenor, as Francois; Harold Alexander, baritone, as Market Boy, while the premiere dancer, in the role of Bebe will be Carla Bradley.

New York Light Opera Guild to Produce Victor Herbert's Mlle. Modiste

The New York Light Opera Guild announces, through its general director, John

LILLIAN KRAFF

Hand, that for the role of Fifi in the guild's forthcoming production of Mlle. Modiste by Victor Herbert, Lillian Kraff, soprano, of New York, has been selected.

Miss Kraff was chosen from a large number of singers who were given auditions by the guild. Also selected for debut awards at the final auditions held in Steinway Concert Hall, and over a special broadcast arranged through WMCA in February, were Normon Durask, tenor, who will be cast in the role of Etienne to play opposite Miss Kraff, and Richard Norman, baritone, who is to sing the role of Henri, Count de Bouvray.

Mlle. Modiste will be produced by the New York Light Opera Guild at the Venezia Theatre, on May 4 and 5. This year the

RICHARD NORMAN

guild chorus, always a feature of the productions, numbers sixty young voices, many of whom are to be promoted to minor roles in future productions. The performance will be given with a complete orchestra.

Arnold Spector, formerly associated with

Samuel Farber and Leo Litwin in Boston Concert

BOSTON.—The Jewish Society of Arts and Music on February 28 gave a recital at the Kenmore Hotel, presenting as the featured artists Samuel Farber, violinist, and Leo Litwin, pianist. The program, which included Brahms' D minor sonata and several shorter works, was received with enthusiasm by the capacity audience. Both Mr. Farber and Mr. Litwin displayed a fine degree of virtuosity and notably in the sonata gave a satisfying exhibition of ensemble playing.

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Winnipeg Welcomes Recitalists

Appearances by Ignaz Friedman, Raya Garbousova, Arthur Fear and Others Win Acclaim

WINNIPEG, CAN.—Ignaz Friedman and Raya Garbousova attracted listeners to every seat in the Auditorium on February 15. Both pianist and cellist were rewarded with fervant applause for their performances of an unusually generous sized program which contained many sublime moments. Wolfgang Rebner assisted Miss Garbousova with piano accompaniments of rare insight. This event was the eighth in Fred M. Gee's Celebrity Concert Series of the present season.

Michael Head, English composer-pianist, at present traveling as examiner for the Associated Board of Royal Schools of Music, was heard in lecture recital at the Fort Garry Hotel by a large gathering of local musicians on February 22. Mr. Head illuminated his remarks by playing and singing a varied program which included vocal compositions of his own for which he was his own accompanist.

Yeichi Nimura and Lisan Kay spun an intensely vivid revelation of the art of Oriental dance when they appeared before a full house at the Orpheum Theatre on February 22. In solo and duet these artists showed gracefulness, perfect poise and agility in their earlier numbers. As the program progressed the performances grew in excitement and dramatic interest. An unnamed pianist moulded his accompaniments with exacting nuances of tone and emphasis.

Harry Leifer, sixteen-year-old pianist, was presented by Leonard Heaton at the Auditorium Concert Hall on February 25. This young man showed splendid musical skill in a program of important works by Bach, Haydn, Beethoven, Chopin, Liszt, Debussy and De Falla. He was well-liked by an appreciative audience who sensed a rapid ripening of a serious and musically minded youth.

Jascha Resnitsky, violinist, and Gordon McLean, pianist, presented twenty-two of their advanced students in joint recital at the Music and Arts Building on March 1. The recital hall was filled with a friendly and responsive audience giving much encouragement to all concerned.

Arthur Fear, Welsh baritone and Covent Garden opera singer, was presented in recital by the Women's Musical club on March 1. In a long program of twenty-seven songs comprising operatic, early English and modern composers, the recitalist showed abundant vocal talents, admirable diction and experienced interpretative skill. The singer won enthusiastic approval from a large audience, a well-deserved share going to Anna Moncrieff Hovey, resident pianist, who, as accompanist, was at her best. A. C.

GLORIA PERKINS
broadcast the first movement of the Saint-Saëns B minor concerto over WOR on March 4 with Leon Barzin conducting.

First Music Conference at New York University Attended by 500

Five hundred supervisors and teachers of music from the New England States, New York, Pennsylvania and New Jersey attended the first annual Music Conference at New York University on March 6.

Dr. Ernest G. Hesser, chairman of the department of music education, was in charge of the program. Speakers for the day included Dr. Walter Damrosch, Mrs. August Belmont, Dr. Herman H. Horne, Mr. Vernon Smith, Dr. George H. Gartlan, Miss Marion Flagg, Dr. Karl Gehrkens, Dr. M. Claude Roseberry. The Women's Glee Club under the direction of Prof. Frank H. Luker appeared on the morning program. The Men's Glee Club under the direction of Prof. Luther W. Goodhart gave a short program at the afternoon session.

Duluth Players Heard In Other Cities

Visits of Civic Orchestra to Superior and Ashland Feature of Active Spring Season—Hart House String Quartet Applauded

DULUTH, MINN.—An active early spring season, with concerts already booked in three northern Wisconsin cities, is planned by the Duluth Civic Symphony orchestra. On March 14 the orchestra was heard in Superior again. A portion of the program was given over to works of Victor Herbert. The vocal soloists were Elizabeth Terry and Verner Delaney, who contributed much to the success of a similar concert given in Duluth last December. On May 9 the orchestra will make its first appearance in Ashland. April 16 finds it in Eau Claire, also a first visit.

The orchestra's annual children's concert was presented on March 19. The spring campaign for the orchestra fund begins early in April with a local broadcast from the stage of the Orpheum theater.

POPULAR BENEFIT CONCERT

Paul Lemay conducted the orchestra in its second popular concert of this season on March 7 in the Duluth Armory. Services of the orchestra were donated for this concert, which was given to raise funds for a fund to buy some of the more expensive and rarer orchestral instruments for use in the schools in developing future members of the Civic Symphony Orchestra.

Works given by the ensemble were the prelude to Die Meistersinger (Wagner); Valse Triste (Sibelius); Meditation from Thais (Massenet), with the violin solo played by William Keller; Slavonic Dance No. 1 (Dvorak); prelude in C sharp minor (Rachmaninoff) orchestrated by Sir Henry Wood; orchestral selection from Porgy and Bess (Gershwin); arranged by Hans Spialek; Tales from the Vienna Woods (Strauss); Rakoczy March (Berlioz); and Largo (Handel).

The orchestra played with vigor and polish. Adding to the pleasure which the concert gave the audience were several numbers by the Denfeld High School A Capella Choir directed by George W. Parrish. These included Stabat Mater Dolorosa (Palestrina); Glory to God (Archangelsky); When Alan-a-Dale Went Hunting (Pearsall); Lullaby of Life (Leslie); Alleluia! Christ Is Risen (Kopolyoff); and I Ain't Gwine Study War No More. The choir plans to compete at Minneapolis April 4, 5 and 6 against other choirs from schools of the Middle West.

HART HOUSE QUARTET HEARD

Completing the Matinee Musicale course for the season the Hart House String Quartet (James Levey, first violin; Arn Adaskin, second violin; Milton Blackstone, viola; and Boris Hambourg, cello) was heard here February 19 in the First Methodist Church. Their program began with Mozart's quartet in D minor (No. 13), followed by Nocturne (Borodin), scherzo (Bridge) and the quartet in A major (No. 3) by Schumann. Encores were Andante Cantabile (Tschaikowsky), Canzonetta (Mendelssohn) and Dhu Loch (Mac Ewen). The conscientious musicianship of the quartet and the exquisite balance among the instruments made the recital a memorable one.

NORTHLAND SINGERS FOR CONVENTION

To send the Northland Singers of Duluth to Louisville in May to present a program at the Convention of the National Federation of Music Clubs, a Duluth committee has been chosen, headed by Carlotta Simonds, presdent of the Minnesota Federation of Music Clubs. A benefit concert will be given April 16 in the First Methodist Church. Margrethe Hokanson is director of the Singers, who won favorable notice in 1933 when they sang at the Minneapolis Convention of the National Federation.

C. B. C.

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Ensembles Score in Los Angeles

Usigli Applauded with Federal Orchestra—Klemperer Leads Beethoven List, with Lillian Steuber as Soloist—Marian Anderson's Recital Hailed

Los Angeles.—Cheers, shouts and bravos acclaimed Gastone Usigli both as conductor and composer, as he led the Federal Symphony Orchestra through an exacting program in Trinity Auditorium, March 3. It was an impressive triumph of directorial ability. Where formerly was often noisy blatancy in the orchestra, especially in the brass, he achieved a well-rounded sonority. Conducting without score, Usigli gave every beat with definite directness that permitted no misunderstanding, supplied every cue with punctilious pointedness, while his left hand supplied shading, phrasing and dynamics. His own symphonic poem, Humanitas, was given here for the first time, and displayed him as able a composer as conductor. Its several themes were blended and developed with masterly contrapuntal skill, using the complete tonal resources of the orchestral palette.

Klemperer and Lillian Steuber in Beethoven

Otto Klemperer was duly appreciated by the auditors of the third all-Beethoven concert in the Philharmonic Auditorium March 6, as they warmly applauded the tall conductor, the piano soloist, Lillian Steuber, and the members of the orchestra. The third concerto was splendidly delivered by Lillian Steuber, who displayed assured technical mastery, firm tone and sound musicianship. The lovely and too seldom heard second symphony began the concert, which culminated with the Pastorale in a manner to continue the same enjoyable mood, yet with the fullness of the composer's maturity. The concepts were magnificently set forth in Klemperer's readings.

Orchestral Novelties

In the Philharmonic Orchestra's program on March 4, Klemperer, in his interpretation of the Tschaikowsky fifth symphony, emphasized its element of impending tragedy and the sturdy qualities of the first and last movements. In the two Bach chorale preludes which Arnold Schönberg has so transcribed for modern orchestra, the intrinsic beauty of the works is underscored by the superb instrumentation, which contrives to retain the original organ concept, while enhancing it with tonal colors beyond the resources of the single instrument. The use of two contrabassoons to hold the pedal points, and the added pungency supplied by the extra clarinets, were noticeable.

The Swan of Tuonela from Sibelius' tetralogy, was exquisitely performed. Vincent Schipillitti enunciating the English horn solo was accorded a warm ovation. The cello obbligato, as well as the solo in the chorale prelude, Deck Thyself With Gladness, was splendidly delivered by Alexander Borisoff. The program novelty was John Alden Carpenter's Danza, which received its first hearing here. Rhythmically strong, with intentionally Latinized flavor, it possessed an underlying strain of melancholy which was particularly audible since Klemperer read it in a rather slow, languorous manner. A faster tempo would have made the work more vivid.

Marian Anderson Acclaimed

The appearance of Marian Anderson attracted a capacity audience to the Auditorium for her concert on the Behymer series March 2. Unquestionably an outstanding feminine Negro singer, she gave an exacting program with musicianly reserve and understanding. Her stage poise and presence were admirable and her pianissimo singing was superb. She made much use of this to signal advantage. In full voice, however, she sang with four distinct voices: a lyric soprano on top, a mezzo quality immediately below, under which again was a contralto, at the bottom a ventriloqual effect descending to baritone depths.

She immediately arrested attention with an opening group of four Handel songs, delivered with careful attention to phrasing and diction. A Schubert group followed, rising to its high point artistically in a lovely interpretation of Die Forelle. The romantic O Don Fatale was her operatic offering. A program novelty was Die Fusswaschung of Kilpinen, which rose in steady crescendo to a powerful climax. She sang it in Swedish, as well as the first of three fine Sibelius songs. In conclusion she gave a group of Negro spirituals. Kosti Vehanen supplied sympathetic and carefully balanced accompaniments.

Other Concerts

Duci de Kerekjarto scored a triumph in his appearance as violin soloist with the Ellis Club in the Philharmonic Auditorium on March 3, his virtuoso technic sparkling with refulgent brightness in Paganini's Witches' Dance, and Hubay's Hungarian Fantasy. Caressing tenderness qualified Sarasate's Andaluzian Romance and his own simple, but effective Child's Dream. The club showed steady improvement under the experienced baton of Dr. Heinrich Hammer, who is welding the group into a greater unity than they have achieved heretofore. Mrs. M. Hennion Robinson supplied her invariably well balanced piano accompaniments, making a sound foundation for the chorus. Elva Evans showed a promising soprano voice as assisting soloist.

A concert offered by Claramae Wilson-Stamm in the Biltmore Hotel Music Room on March 5, showed a tasteful selection of program items, but insufficient technical or interpretative abilities to interpret them properly. Numbers of Brahms, Kodaly, Satie, Debussy, Ravel and Bach comprised the program.

Alexis Coroshansky's skillful and authoritative baton drew a pleasing program from the Freiheit Mandolin Orchestra in Trinity Auditorium on March 7. Many of the performers were obviously students, so it was a tribute to the conductor's musicianship that he kept them together at all times, and secured careful shading and dynamic effects. The most impressive item on the program was an arrangement of the *allegretto* from Beethoven's seventh symphony. A decided favorite with the listeners was the Russian Sailors' Dance, from Gliere's ballet, The Red Poppy.

R. D. S.

Rambling Around

Oscar Straus, Viennese composer and conductor, has arrived in Hollywood under contract to Principal Productions at the RKO Pathe Studios. A reception in his honor was given on March 8 at the Los Angeles Ambassador Hotel. Mr. Straus has the assignment to create an original score for the musical picture, Make A Wish, starring little Bobby Breen. Kurt Neumann is to be the director.

* * *

L. E. Behymer announces a recital March 30 by Lotte Lehmann at the Los Angeles Philharmonic Auditorium. Also a concert by the Philadelphia Orchestra on May 1 at the Shrine Auditorium.

* * *

Russell Horton, tenor of Los Angeles, sang the role of Lionel, and Ho-Te-Ma-We, Indian soprano, the title role of Shanewis when this opera by Charles Wakefield Cadman was presented in concert form on March 5 for the Woman's City Club at the Ebell Club Theater, Long Beach, Calif. Fern Burson was the commentator and Ann McKinley the accompanist.

* * *

The Mary Carr Moore Manuscript Club of Los Angeles presented a program selected from published numbers of its members on March 15 at the Olga Steeb Piano School. Artists appearing were Ida Gunnell, soprano; Richard Bender, piano; Blanche Barlin, mezzo-soprano; Marion Walter, violin; Mary Booth, contralto; Mary Green Pauloo, soprano. Accompanists were Adelaide Pouliot and Morris Browda.

* * *

Jean Dickenson, coloratura soprano singing over NBC in New York regularly, will appear in Rigoletto in Denver on April 7 at the Civic Auditorium with the San Carlo Opera Company. Miss Dickenson sang the role of Juliet in Romeo and Juliet, and Violetta in Traviata when these two operas were presented in the same auditorium a few years ago.

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Eloise Horton, coloratura soprano of Hollywood, takes the role of Queen of the Night when Mozart's Magic Flute is presented by Roland Paul, musical director, on March 30 for the Euterpe Opera Reading Club at the Los Angeles Biltmore Theater.

* * *

William Bachenheimer, conductor and voice teacher of Hollywood, coaches Maria Jeritza.

* * *

The St. Olaf Lutheran Choir (Dr. F. Melius Christiansen, director) visits Southern California in April under the auspices of the Lutheran Choral Union. Engagements are April 9 at the Los Angeles Shrine Auditorium; April 10 at the Long Beach Polytechnic Auditorium; and April 11 at the Pasadena Civic Auditorium.

* * *

Mrs. John M. Dotzel, of Sacramento, Calif., is in charge of all events in connection with the Sacramento Music and Literary Club in the Empire Room at the Senator Hotel. Nancie Monteux, danseuse, of San Francisco, appeared in period dances in costume there on March 8, and on April 12 an orchestra of twelve musicians plays a program under the direction of John M. Dotzel, composer and orchestral player formerly with the Minneapolis Symphony Orchestra.

* * *

Eugene List, pianist, who gave his second New York recital on February 28 at Town Hall, received the entire foundation for his musical career under Julius V. Seyler at the Sutro-Seyler Studio in Los Angeles. His sister, Sheila List, is to play on a Sutro-Seyler club program March 20 when advanced pupils are presented by Mr. Seyler. Ethelyn Ziegler, another young pupil of this studio, was presented with Paul Craik, baritone, in concert on March 7 at the Hotel Green, Pasadena, Calif., playing in addition to numbers by Bach, Niemann, Nevarro and Dohanyi, an original suite for piano, Calico Bush, and several other of her own compositions.

* * *

Malcolm McMillan, teacher, choral conductor and composer has located in Hollywood after many years of professional work in St. Paul, Minn. He was conductor of the St. Paul Orpheus Club, from 1924 until this season. Mr. McMillan attended master classes in Chicago in 1928, 1929 and 1930 in preparation for the teaching and coaching of singing artists. For thirty years he was a church organist and choir director and for many years played the accompaniments for some of the leading concert artists appearing in recitals in St. Paul and Minneapolis. Pupils studying singing with Mr. McMillan have won four Atwater-Kent local and state auditions; three first prizes in the St. Paul Schubert Club voice competitions; and Proschowski and Valeri scholarships in Chicago. He was elected president of the St. Paul guild of music teachers in 1933 and was appointed chairman of the voice department of the same guild for the year 1936.

C. D. K.

California Composers' Works Heard in Los Angeles

HOLLYWOOD, CAL.—California composers were honored with a "field day" of their compositions before a distinguished musical audience on March 8, in the music room of the Los Angeles Biltmore Hotel. The occasion was to honor Richard Drake Saunders, composer and Los Angeles critic of Musical Courier and of the Hollywood Citizen-News, and to hear a recital by his wife, Laura Saunders, soprano, who in past and recent years has had a career on both the light and grand opera stage. The smart audience valued her singing to the extent of much applause which extended the recital beyond ordinary length.

The program opened with old compositions of Caccini, Scarlatti, Tschaikowsky and Cimara, following which came a group of songs by Brahms, Otto Klemperer (Los Angeles Philharmonic Orchestra conductor) and Strauss. An aria from Massenet's Herodiade concluded the first half of the program. California composers then came into their own, and these Americans included Richard Drake Saunders, Dr. George Liebling, Mary Carr Moore, Louis Danz, Lazar Samoiloff, Mrs. Cecil Frankel, Guy Bevier Williams and Elinor Remick Warren. Constance Piper supplied musicianly accompaniments.

C. D. K.

Summer European Itinerary of Marsh Tours to Stress Music

Attendance at outstanding music events as well as historic and scenic features are included in the latest itinerary devised by the Marsh Tours for the coming summer. The tour begins in early July and includes visits to London and the Shakespeare country; Holland; Germany, with time in Nuremberg, the Bayreuth Festival, and Munich (during the Wagner-Mozart Festival); the Austrian journey takes in Salzburg.. There are side-trips to historical landmarks, museums and Alpine retreats. The tour ends with a four-day stay in Paris for the International Exposition before the return trip to New York. The tour is under the guidance of one familiar with Europe and its languages.

DR. PIERINO Di BLASIO,

Massachusetts and New England winner of the Federation of Music Clubs' violin contest, has participated as soloist in 242 concerts during the past twelve months. This included an appearance as protagonist in the premier performance of Frederick S. Converse's violin concerto in A major with the Reading (Mass.) Symphony Orchestra, Arthur Fiedler conducting.

Radio Highlights

Dialed by M. L. S.

Those of the citizenry whose brows did not throb too much over last-minute income tax entries enjoyed an excellent radio Sabbath on March 14. Erno Rapee conducted a vivid Spanish program on the Radio City Music Hall Hour (WJZ) at noon, with his symphony orchestra and Jan Peerce, tenor, and Jennie Tourel, soprano. The early afternoon included an appearance of John McCormack on the Magic Key of RCA (WJZ), not singing but introducing his young countryman and protégé, a baritone, Robert Irwin.

In the evening, WQXR honored an American composer, Mrs. H. H. A. Beach, whose melodious and heart-warming music occupied some of the period of the Oxford String Quartet. Mrs. Beach was also featured as a pianist, and Ruth Shaffner, soprano, sang some of the songs, including the familiar The Year's at the Spring.

The Ford Hour (Columbia network) has a return visit from the eminent batonist, Fritz Reiner, who conducted this orchestra and chorus earlier in the winter. The soloist was Elisabeth Rethberg, in tuneful form.

Josef Hofmann's piano playing on the General Motors period (WEAF) would suggest to the ancient coiner of proverbs another wonder besides the way of a serpent on a rock and a man with a maid and the eagle in the air, or however it goes—the way of Hofmann with a keyboard. Erno Rapee continues the ruling spirit of this symphonic hour.

One of the brilliant week-day highlights was the NBC blue network celebration of the twenty-fifth anniversary of Girl Scouting in the United States. Soloists were Elisabeth Rethberg, Mario Chamlee, Rene Maison, Regina Senz, and Erno Valasek. A group of the Girl Scouts themselves did some choral singing; not a perfect achievement, of course, but spirited and showing enjoyment in vocal expression. Mr. Maison has since summed it up shrewdly, "Singing as practised by the Girl Scouts is human before it is aesthetic, and that is how all art should begin."

On Monday (March 8), those whose radios command short-waves were accessible to a program broadcast from Spain, with Claire Svecenski presenting a program of Catalan composers. In introducing Miss Svecenski in Barcelona the announcer said the pianist hoped her mother, Bertha Svecenski, New York piano teacher, was among the listeners. Included on the program was music by Salvat, Baltasar Samper, Pujol, Serra, Monpon.

WQXR lists some interesting future events. On March 20 and 23 concerts of the Juilliard School of Music will be broadcast; the first, a program by the symphony orchestra of the school; the other, a vocal recital by fellowship students of the school. Among the symphonic numbers are two by Paul Nordoff and Charles Naginsky, both products of the Juilliard Graduate School. WQXR is also presenting a series of five concerts from the New York Public Library. On March 22 and 24 the Pro Arte String Quartet is featured. March 21, the Loewenguth String Quartet makes its American radio debut over WQXR.

Marie Radamsky Presented at Concert League

Marie Radamsky, soprano, gave a recital at the Concert League, New York, on March 12, singing folk songs of the British Isles and the U. S. S. R. This included songs by Arnold Bax, T. Tiersot, arrangements by M. Steinberg, E. Sheppard and M. Mossolov. Miss Radamsky, the possessor of a voice of excellent quality, is a vivid interpreter, entering into the mood of everything she sings. She gave brief descriptions of each number before performing it. Her able accompanist was Edna Sheppard.

R. B.

Thea Behrens to Appear in New York Debut Recital

Thea Behrens, mezzo-soprano, gives a New York debut song recital in Steinway Hall on April 7 under the management of the Guild for Musicians. With Marion Kahn at the piano, Miss Behrens will sing arias by Bach, Handel and Durante, followed by little known songs of Hugo Wolf and Erich Wolff. A group of unfamiliar French songs by Fauré, Duparc, and Debussy, and English songs by Rebecca Clarke, C. Armstrong Gibbs and Marshall Kernochan conclude the program.

Vina Bovy Sails

Vina Bovy, soprano of the Metropolitan Opera sailed on March 12 by the SS. Ile de France. She returns to this country early next fall for appearances at the San Francisco Opera and a series of recitals before beginning her second season at the Metropolitan.

Emilio Roxas Tells About Career of Jan Peerce

Among the artist-pupils of Emilio Roxas is Jan Peerce, tenor of the Radio City Music Hall and of many radio programs. Mr. Roxas told something of the career of this young singer, who began his musical career as a jazz band leader.

"Perhaps I ought to go back earlier than that," said Mr. Roxas. "Jan Peerce's mother gave him a violin when he was a small boy, and his first goal was to be a concert violinist. However, financial difficulties blocked this path, and he took a detour—he went around by tin-pan alley. He organized his own jazz band, and earned his living by waving a rhythmic baton.

"Peerce always had believed that he had a good singing voice, but had had no opportunity for training. Now, however, he sang with his band, and often received encouragement from his hearers; so much, that he decided to find a teacher and take up voice study seriously.

"He came to me, and after an audition I was convinced that he had an unusual voice. As the lessons went on, there was no doubt of it.

"When he had been studying for three years, Peerce's lucky opportunity came when Roxy (the late Samuel L. Rothafel) heard him sing at a banquet. Roxy had a flair for discovering artists, and he recognized the unusual beauty of Peerce's tones, and soon after engaged him as a member of Roxy's Gang.

"From then on, the story of the young tenor is familiar to most of us. He appeared extensively with the 'Gang,' and then became connected with the Radio City Music Hall, where he now sings. Over the radio, he appears with the Sunday hour of this theatre, and has sung for Palmolive, A & P Gypsies, The Magic Key, Chevrolet, General Motors, the Detroit Symphony Orchestra, and so on."

As for the history and background of Mr. Roxas himself, he holds the degree of Doctor of Music from the Royal Conservatory in Naples. He formerly was assistant conductor's to Mascagni at the Lyons Opera in France. He is the composer of many published songs, and the author of a book on theory and harmony. He is the official coach and accompanist of Giovanni Martinelli and Elisabeth Rethberg, as well as Robert Weede, radio singer.

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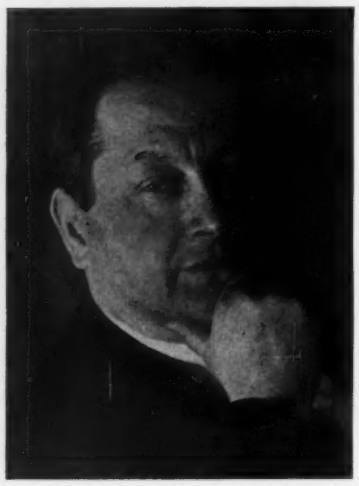
Jacques Stueckgold to Fill Opera Chair at N. Y. City College

The newly instituted Chair of Opera Music at the College of the City of New York has as its first occupant Prof. Jacques Stueckgold, just arrived from Germany. His prominence as a teacher of singing in Europe is a matter of record. It is stated that many leading artists have studied with him, among them Grete Stueckgold, Sigrid Onegin, Maria Olszewska, Susanne Fisher, Lotte Schöne, Mme. Cobelli, Leo Slezak, Marcel Wittrisch, von Bielina, Max Lorenz and Jaro Prohaska. His pupils have sung in Bayreuth, Covent Garden, the Vienna opera, La Scala, the Metropolitan and other opera houses. Formerly instructor in Milan, Munich, Vienna and more recently at the State Conservatory of Berlin, Prof. Stueckgold was educated for the special purpose of teaching singing. His method unites the old Italian *bel canto* school and the modern idiom.



JACQUES STUECKGOLD

MUSIC NOTES from Coast to Coast

HOUSTON, TEX.—The votaries of symphony concert were afforded an opportunity of hearing an unusual program of music by the woodwinds in a Serenade Concert at the home of Mr. and Mrs. Haywood Nelms on February 28. The program included Pastorale (Pierné), Rondino (Beethoven), symphony for nine woodwinds (Gounod), and Au Jardin (Dubois). This was the second twilight musicale given this season by the group, and afforded an opportunity of hearing superb playing. It was directed by Ernst Hoffmann and the members were P. Rubenstein Kepner, E. E. Schmit, Alfred Villani, Edward Goldbloom, Paul Davis, August Heck, Anthony Russo, Franz Roman, Austin Ledwith, and Francis Albertin.

On March 8, the entire orchestra gave a program inspired by the works of Shakespeare, Dr. J. Duncan Spaeth, president of the University of Kansas City, spoke on Shakespeare in Music. Carroll Ault, baritone, sand the Credo aria from Otello, by Verdi and Mr. Hoffmann was the fine conductor.

Joseph Knitzer, American violinist, appeared under the auspices of the Tuesday Musical Club at the Scottish Rite Auditorium on March 3. Mr. Knitzer demonstrated that he was an artist who had musical understanding and adequate technic and he made an instant appeal. He and his accompanist, Mary Strickler, were received with extraordinary warmth and enthusiasm.

Rebecca Friedman Miller, pianist, was heard on February 28 at the Sunday Afternoon concert at the Art Museum at which time she revealed in striking fashion that she knows how to infuse warmth, feeling into music. K. B. M.

SAN DIEGO, CALIF.—The San Carlo Opera Company (Fortune Gallo, general director) paid a visit to San Diego on February 21, giving two performances. Verdi's Rigoletto, at the matinee, brought a capable cast of singers, including Lucille Meusel, as Gilda; Rolf Gerard, as the Duke; and Mostyn Thomas in the title role. Miss Meusel's light but pleasing lyric voice was heard to advantage in the coloratura solos; Mr. Gerard's musical tenor was equally effective; while Mr. Thomas was dramatic as Rigoletto. Good acting was contributed by Charlotte Bruno and Harold Kravitt as Maddalena and Sparafucile.

The performance of La Boheme in the evening brought another cast and a capable presentation both vocally and dramatically of that appealing and melodic opera. Bianca Saroya gave a satisfying performance of Mimi. She has a fine dramatic soprano voice and is intellectual as well as colorful in her portrayal of character. The audience responded generously to her. Leola Turner, as Musetta, was attractive and lively. Excellent characterizations of the four Bohemians were offered and well sung by Dimitri Onofrei, as Rodolfo; Mario Valle, as Marcel; Harold Kravitt, as Colline; and Stefan Kozakevich, as Schaunard. The Narrative, the Duel, the Coat Song, and the duet in the last act were delightfully done. Much credit for all-around effective performances in both operas is undoubtedly due Carlo Peroni, musical director, and Luigi Raybaut, stage director.

The San Diego County Branch of the California Music Teachers' Association (Bess Bangert, president), met on February 8, offering an interesting and informative paper on Music Without Words, written and read by Mary Kutchin, an associate member. Mrs. Kutchin, whose early piano study in Europe brought her in touch with many world-famous musicians, has a remarkable background for musical reminiscence and presented her theories with skill and humor. Solos and duets were sung by Mr. and Mrs. Charles Ross, with Jane Kettels at the piano, and piano numbers were contributed by Mary Halliday Walker. H. B.

WHITE PLAINS, N. Y.—The Westchester Philharmonic Orchestra, a unit of the Federal Music Project of the WPA, is presenting a series of Sunday afternoon concerts at the Westchester County Center with Jaffrey Harris of Bronxville as the capable conductor. A good-sized and enthusiastic audience greeted the initial concert on February 21, when Nikolai Sokoloff, national director; George Crandall, state director; and Philip J. Cunningham, district supervisor, were among those present. The soloist was Dorothy Kendrick of Bronxville, who gave a spirited and brilliant performance of the Liszt concerto in E flat. On February 28 Forbes Fancher gave a musicianly reading of the Handel concerto for organ.

Irena Wisecup of Yonkers was the soloist on March 7, playing the Schumann concerto in A minor with much expressive warmth and insight. Excellently equipped technically, Miss Wisecup was free to give expression of her innate musical feeling.

Preliminary auditions have been held and five pianists selected for the finals on March 19 when one will be chosen as soloist for the May Music Festival.

The White Plains Symphony Orchestra (Louis Greene, conductor) and the White Plains Choral Society (Caroline Beeson Fry, conductor) were heard in a program at the Eastview Junior High School Auditorium on March 5, the principal presentation being Rossini's Stabat Mater. Soloists were Mildred Payne, soprano; Ethlyn Salter, contralto; Judson Trottier, tenor, and Rex Chaffee, baritone. An appreciative audience attended.

William J. Henderson, music critic of the New York Sun, has given two lectures at the Westchester Conservatory of Music (Nicolai Mednikoff, director) on the development of opera.

The Olney Series' current season closed on March 12 with a brilliant concert by Nelson Eddy. This being Mr. Eddy's only concert in the Metropolitan area this season, the house was completely sold out many weeks in advance, many attending from New York as well as from every corner of Westchester. E. H.

Hart House Quartet Bookings

The Canadian Minister Plenipotentiary in Washington, D. C., Sir Herbert Marler, is presenting a musicale by the Hart House String Quartet at the Canadian Legation on March 20. Preceding this engagement the Quartet played in Bangor and Augusta, Me.; Amherst. Mass., and at Rutgers University.

Dickinson Anthem Featured

The Earth and Man, anthem by Clarence Dickinson, was featured in the New York Riverside Church service, given for the American Guild of Organists on February 9. The text by Stopford Brooke inspired Dr. Dickinson in this opus, which he set for unaccompanied mixed voices. The music deals with sun and rain, the earth's seasons, love and trust. F. W. R.

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STUDIO NOTES

ESPERANZA GARRIGUE

At a recent musicale given by Esperanza Garrigue at her New York studios in the Metropolitan Opera House, an all-Wagner program was presented, including the Immolation Scene from Die Götterdämmerung, sung by Paula Fire; O du mein holde Abendstern by George Farrell; Dich theure Halle sung by Lucille Hodge; Elizabeth's Gebet by Edythe Browning; Einsam in trueben tagen, Marie Pavlova; Euch Lüften by Helen Webber. Leb wohl mein Lieber Schwan was scheduled for John Kelvin, but a professional engagement kept him away. After the Wagner numbers Mme. Garrigue invited two composer-pianists to show their new compositions. Anca Seidlova produced beautiful songs, and Mme. Delfin, excellent songs and piano compositions.

Later there was an impromptu request program when Mrs. Herbert Rosengartner, dramatic soprano, and Woods Miller, baritone, were featured. Paula Fire has already sung the Immolation scene at a public lecture recital, given by Mr. Falk in New York, and in New York at a lecture by Marcella Geon before the Woman's Club at Ridgewood, N. J., March 10. S. K.

ETHEL GLENN HIER

Ethel Glenn Hier presented her junior pupils in a program of solos, duets and quartets for two pianos on March 6 in Roselle, N. J., in honor of the fathers of the young pianists. The special feature of the program was the singing of familiar songs by the fathers accompanied by the children in turn. Those participating in the program were Caroline and Jane Storms, Susan Horine, Peggy Charlton, Barbara Goodman, Bruce Allen, Bunny Schmidt, Bobby Wise, Billy Cassidy, John Ward, John Housley, Alex Prochazka, Shirley Pfaff, Dorothy Dietzel, Mary Garrett, Carol Tood, Lynn DeCesare, Mary Jane Grim.

KATE S. CHITTENDEN

Geraldine Bronson Farley, a pianist of excellent equipment, gave the second morning recital at the Kate S. Chittenden studio, New York, on March 11. From her teacher. Miss Chittenden, she has absorbed musical interpretation and intellectual appreciation, so that her playing "sounds," as the Germans say. At the outset this teacher made informative and explanatory remarks concerning the composers and their works, beginning with Eugene d'Albert, whose allemande and gavotte opened the program; this was supplemented by a few statements by F. W. Riesberg, who heard d'Albert perform his work before its publication. Beethoven's sonata (op. 10, No. 3), followed Mozart's fantasie and fugue, all receiving adequate performance. Excerpts from the works of Rachmaninoff and Palmgren served to show the brilliant technic and expressive nature of Miss Farley. R. F.

HAROLD MORRIS

Thomas Richner, artist-pupil of Harold Morris, gave an informal recital on March 6 at his teacher's New York studio. The gifted young artist exhibited his fleet and assured technic and tasteful interpretative style in the Beethoven sonata in E flat major (op. 27, No. 1); a group of Chopin pieces; Suggestion Diabolique (Prokofieff); Jeux d'Eau of Ravel (exceptionally well played); and the Mephisto Waltz of Liszt. With Mr. Morris at a second piano, Mr. Richner performed the Chopin concerto in F minor, a work well suited to his talent and in which he was at his best. Mr. Richner commented on the various compositions before playing them. The audience received him enthusiastically. G. N.

MRS. A. THEODORE GAILLARD

The twelfth studio musicale held on February 26 at the New York studio of Mrs. A. Theodore Gaillard presented Phyllis Berlin, eight-year-old pianist. The child played Kohlau's sonatina in A minor (op. 88, No. 3), the Beethoven sonata in G major (op. 49, No. 2), Mozart's variations on Ah, vous dirai-je, Maman, chaconne in A minor by Durand, and pieces of Sinding, Massenet, MacDowell and Decevee. Her execution had surety and digital fluency. She showed real musical sense as well as careful training in phrasing and shading. The studio was crowded to capacity to hear the little pianist. J. B.

VLADIMIR GRAFFMAN

Vladimir Graffman, violinist and teacher, has an active class of pupils. Concert engagements for them during last month were frequent. Harold Dicterow appeared at the Master Institute, New York. Warren Ruff was heard before the Women's Clubs of Englewood and Tenafly, N. J. The Community Club of Garden City, L. I., presented Alfred Bruening, who also was soloist under Imogene Boyle with the Symphony Orchestra of Hempstead (L. I.), playing the Vieuxtemps concerto in D minor. John Duryee fulfilled an engagement at St. Peter's Church, Morristown, N. J. Leo Rybb (son of D. Rybb, member of the New York Philharmonic Orchestra) played in a concert in the Broadway Hotel, New York

VLADIMIR GRAFFMAN

Mr. Graffman is an exponent of Leopold Auer, whose assistant he was for many years. Formerly Mr. Graffman was concertmaster with the Minneapolis Symphony Orchestra and leader of a string quartet. The other members were Engelbert Babst, second violin, Paul Lemay, viola, and August Roentgen, cello.

Musicales

(*Continued from page 23*)

Dickinson Gives Buxtehude Program

Music by Dietrich Buxtehude, organist at Lübeck, Germany, nearly 300 years ago, made up the March 12 Friday Noon Hour of Music given by Dr. Clarence Dickinson at the Brick Presbyterian Church, New York. Dr. Dickinson performed preludes, fugues, a chaconne, chosen from the melodious works of this precursor of Bach, the prelude and fugue in F presenting him in a merry mood. The fugue strongly suggests the G minor fugue-theme (Bach), and Dr. Dickinson's choice of stops brought this out. The quaint introduction for two violins (played by Harry Katzman and Bernard Ocko) drew attention to Twilight Music, in which Maxine Stellman, soprano; Beatrice Donley, alto; James L. Harris, bass, and the chorus shared honors. F. W. R.

* * *

National Opera Club Hears Grace Bush

Grace Bush, American composer of Los Angeles, Cal., was presented before the March 11 meeting of the National Opera Club (Baroness von Klenner, president), at the Waldorf-Astoria Hotel, New York. Ireland and its music were discussed, with folksongs, music by Victor Herbert and Irish dances. Marie Stuart, soprano, and Hugh Sorenson, baritone, interpreted seven songs by Mrs. Bush, and two piano-pieces were also played by the composer. F. W. R.

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Music in Berlin

(*Continued from page 7*)

the Beethovensaal; Johanna Egli, Swiss songstress, in classical arias and the first performance of songs for contralto by Carl Helmstetter; Anny Quistrop in a Lieder program; and Elisabeth Wellhagen, Lotte Veit-Einbeck, and Elsa Scherz-Meister, in recitals at the Bechstein Saal.

Tenors Louis Graveure and Heinz Marten, and baritones Josef von Manowarda and Bockelmann, were applauded for excellent art.

Violinists recently heard: Orlando Barera, whose virtuosity was admired in pieces by Ravel, de Falla, and Paganini; Kenshu Wunifuchi (Japanese), Irene von Dubiska, Alfonso Cavalara, Lajos Szikra, and Emil Telmanyi. George Kuhlenkampff gave a sonata program (Respighi and Honegger) and Otto Kirchenmaier read Pfitzner's concerto in B minor in masterly style. Cellist Joachim Loeschmann had admiration for his superb playing.

Gieseking, Lamond, Fischer, Johannes Strauss, Kempff, Turschinsky, Niedzielski, Arno Erfurth, Walter Rummel, Rudolf Mosler, Irene Schnering, Illonka von Pathy, Max Narath, and Else Blatt were the pianists in performances recently. Gieseking and Rummel had the most success.

Metropolitan Opera

(*Continued from page 17*)

MIGNON, MARCH 13 (MATINEE)

Gladys Swarthout, making her initial Metropolitan appearance this season, sang Mignon in Ambroise Thomas' opera of that name to an overcrowded, enthusiastic audience on Saturday afternoon. It was the first presentation of the opera since Lucrezia Bori's retirement and was given with scintillancy under Wilfred Pelletier's capable direction.

Miss Swarthout, graceful and utterly charming to the eye, acted with a finesse of simplicity that displayed histrionic art of the highest order. Her interpretation of the appealing lass was in no way modelled upon recent portrayers of the part, and the individuality of her conception showed an appreciation of the subtleties of the role.

Vocally Miss Swarthout was in excellent estate. Her tones had warmth; her enunciation had clarity. Since Miss Swarthout is a mezzo-soprano, the music allotted to Mignon was sung in the keys in which Thomas originally wrote it for Celestine Galli-Marié, the creator of this role as well as of Carmen. Our ears have become accustomed to the higher *tessitura* of the arias, for previously here in America Mignon has been interpreted by sopranos. Mignon's songs were originally raised in tone by Thomas when Christine Nilsson first essayed the part.

This reviewer felt that the famous Connais-tu le pays lost color in the lower key in which Miss Swarthout delivered it. But her aria of the boudoir scene of Act II gained in quality because of its tonal register.

The audience was kind to the young and pulchritudinous American, showering upon her ovational applause punctuated by cheers at the curtain calls.

Josephine Antoine sang Philine, the part in which she made her Metropolitan debut. She voiced the roulades delegated to her with care and not always gracefully. There were occasional high tones that were sharped, but on the whole Miss Antoine was creditable although not distinguished.

Wilhelm Meister served to present Charles Hackett to a Metropolitan audience for the first time this season. Pictorially attractive in satin, lace and a jeweled sword, Mr. Hackett acted with distinction. His voice, at times rather colorless on top tones, was handled with the skill of the able musician. Enunciation, phrasing and depth of interpretation were qualities delineated by the tenor. This reporter did wish, however, that Mr. Hackett had sung his aria Ne pleurez pas to Mignon and not to his audience.

Of the other roles Helen Olheim acted and sang Frederic with brilliancy and engaging aplomb; Ezio Pinza as Lothario offered a performance that was completely praiseworthy; Angelo Bada was amusing as Laerte; and Norman Cordon doubling in the roles of Jarno and Antonio characterized and sang these diversified parts excellently.

SIEGFRIED, MARCH 13

Siegfried, the third performance in the evening series of Wagner's Der Ring des Nibelungen, has two characters occupying the stage most of the time—Siegfried (Lauritz Melchior) and Mime (Karl Laufkoetter). As the jittering, crafty dwarf, Mr. Laufkoetter was convincing in his impersonation and shared honors with Mr. Melchior, whose Siegfried is one of his greatest achievements. Ludwig Hofmann's sonorous voice was in prime condition and he made a lordly Wanderer. It seems almost superfluous to mention that Kirsten Flagstad was a superb Brünnhilde. Edward Habich (Alberich), Emanuel List (Fafner), Doris Doe (Erda) and Stella Andreva (Forest Bird) helped considerably in making this performance, guided by Artur Bodanzky, a memorable one. The house was crowded to capacity.

JOSEPH WAGNER'S

Sonatina Lyric was performed by Rebecca Dulfer, violinist, and Carl Lamson, pianist, for the Musical Guild of Boston at the Hotel Vendome in that city on February 25. Also in February, another Wagner composition, David Jazz, was performed at the festival of the New England College Glee Club Association (Ralph L. Baldwin, guest conductor) in Hartford, and by the Apollo Club of Boston under Dr. Thompson Stone. On February 28, Mr. Wagner conducted the Boston Civic Symphony Orchestra in a program presented by the Boston City Club.

Rapee on Podium in Grand Rapids

Leads Symphony Orchestra as Guest, With Henrietta Schumann Soloist—Betty Jaynes, Bartlett and Robertson, Gordon Quartet Appear

GRAND RAPIDS, MICH.—For its fifth concert of the season, the Grand Rapids Symphony Orchestra played exceedingly well under the baton of Erno Rapee, guest conductor. An outstanding number was the symphony in D minor by César Franck. Henrietta Schumann, pianist, was the soloist, and gave a dazzling performance of Liszt's Totentanz.

Music lovers were not disappointed with the singing of Betty Jaynes, young soprano recently engaged by the Chicago Grand Opera Company, who appeared under the auspices of East Church Concert Course and the Excelsior Male Chorus. Her voice is unusual in its timbre and has a mellow quality. She is artistic in her interpretations, and sings equally well in Italian, French, German and English. Her accompanist was Charles Lurvey. The chorus sang two groups under the efficient leadership of Harold Tower.

The St. Cecilia Society has presented two fine artist recitals, the first by the pianists Ethel Bartlett and Rae Robertson; and the second by the Gordon String Quartet (Jacques Gordon, first violin; David Sackson, second violin; William Lincer, viola; and Naoum Benditzky, cello). Mrs. Don Ross was chairman of the day. A members' program of artistic caliber was arranged by Mrs. Charles S. MacDonald and given in Fountain St. Baptist Church. Those taking part were Mrs. Grove Montgomery, organist at Westminster Presbyterian Church; Paul Callaway, organist at St. Mark's Episcopal Church; Mrs. Joseph W. Putnam, organist at First Christian Science Church; Emory L. Gallup, organist at Fountain St. Church; and Mrs. Henry J. Dotterweich, contralto. The following Muskegon musicians appeared in recital before the society: Mrs. Herbert Johnson, soprano; Mrs. Arnold G. Anderson and Mrs. Leland Holly, contraltos; Francis L. Martin, violinist; and Mrs. Bart Buck and Francis N. Hopper, accompanists. Mrs. Olga Prange was chairman of the day.

Louise Cooper Spindle, local composer, has won the Michigan Federation of Music Clubs state contest with her ballad, The Water Lily. It will be sung at the state convention, held on March 18 in Flint.

Stanley Baughman, choir director at Westminster Presbyterian Church, and a newcomer to Grand Rapids, has been appointed director of the Schubert Club, a chorus of male voices.

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LAURA DE WALD KUHNLE
has resumed her classes of voice, expression and story-telling, held Mondays and Saturdays in New York. She continues her Wednesday classes in Philadelphia.

EUNICE NORTON,
pianist, gave a recital of all-modern music on February 26 in Detroit under the auspices of Pro Musica. The Ives second piano sonata and the Hindemith opus 37 were given their Detroit premieres. Miss Norton also included Aaron Copland's variations.

EUGENE GOOSSENS,
conductor of the Cincinnati Symphony Orchestra. The orchestra was forced to suspend concerts during the recent floods, but immediately resumed rehearsals and began to make up the arrears in its schedule. Four symphony concerts, one children's concert and two performances of Figaro had to be postponed, but all these events were re-scheduled. Performances of Figaro and Salome have already been given in the post-flood period, as well as orchestral programs.

MR. and MRS. STEPHAN HERO.
The young violinist is now on a concert tour.

WINIFRED CECIL,
soprano, sang for President and Mrs. Roosevelt and their guests at the dinner for the Cabinet on March 3.

GEORGE KAZAMEK (right),
with his teacher, the late Prof. Otakar Sevcik, at Pisek in March of 1933. Mr. Kazamek is at present in Germany, devoting his time to composing, and also making concert appearances. He plans to return to America, and among the new works he will introduce is a concerto for violin and orchestra, composed for him by J. Sterke.

LOIS BANNERMAN,
harpist, whose recent engagements include appearances with Virginia and Mary Drane, duo violinists, in Corning and Amsterdam, N. Y.

LUNCHEON AT THE HOTEL BREVOORT IN CONNECTION WITH THE MUSIC CONFERENCE
at New York University on March 6. Students, faculty, alumni and friends of the department of music education attended. The picture shows the speakers' table, with, left to right: Vernon Smith, Horace Johnson, Mrs. M. Claude Rosenberry, Dr. E. George Payne, Marion Flagg, Dr. George H. Gartlan, Dr. Ernest G. Hesser, Dr. Marshall S. Brown, Mrs. E. George Payne, Dr. Karl Gehrkens, Mrs. George H. Gartlan, Franklin Dunham, Dr. Ralph E. Pickett, Mrs. Ernest G. Hesser and Dr. M. Claude Rosenberry.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Herbert Mitchell, N. Y.

GRETE STUECKGOLD

Soprano

Soloist with the University of Miami Symphony Orchestra, March 8
Recital in Tallahassee, Fla., on March 11